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No.12 October 1986
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Cover by Oliver Frey

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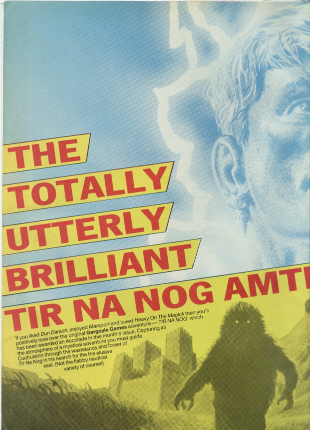
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Tir Na Nog is given an accolade in this issue. The game is only available from AMTIX! Towers!

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A sneak glance at six new games for your Arnold: THEY STOLE A MILLION and CAMELOT from Ariolasoft; DAN DARE from Virgin Games; HIVE and DRUID from Firebird and ART STUDIO from Rainbird

THE AMTIX! CHALLENGE
At last we introduce the feature your Arnold has been pining for. Find out how the first challenger fares against the mighty Paddon (Hah!)

The next hot issue of AMTIX! goes on sale from 2nd October so make sure you are squatting outside your newsagents at dawn that day or the wrath of Crumbly will be apon you!



THE TOTALLY UTTERLY BRILLIANT TIR NA NOG AMTI

If you liked *Dun Darach*, enjoyed *Marsport* and loved *Heavy On The Magick* then you'll positively rave over the original **Gargoyle Games** adventure — *TIR NA NOG* which has been awarded an Accolade in this month's issue. Capturing all the atmosphere of a mystical adventure you must guide Cuchulainn through the wastelands and forest of *Tir Na Nog* in his search for the the elusive seal. (Not the flabby nautical variety of course!)



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AMTIX!

THE FRUITS OF OUR LABOURS

Welcome to the new look AMTIX! You know how we hate to brag (we're such modest people really) but we're all rather pleased at the moment. They said it couldn't be done, but it's here — a whole issue, written, photographed, designed, laid out and printed in a mere two weeks, as opposed to the usual four. The whole team have worked like crazy over the past fortnight to bring you the new look AMTIX!, and I think you'll agree they have made a great job of it. The changes are now complete and as you will have noticed, on the cover we've got our new logo fully installed. It'll be there for evermore, so keep an eye out for it at your local newsagents.

The ever—so—prestigious **AMTIX! Accolades** have also got their new symbol. They were devised by the people that we keep under lock and key in the highest garret of the Towers, the art dept, as were the straps (the pretty bits that run along the top of the page) — so no more graph paper, apart from the Amtech section, and that's a promise. A few new articles spring to life this month, probably the most important, from your point of view, is the **AMTIX! Ego Challenge**. This month Lee makes a dismal attempt against Stuart (Sproglet) Montgomery. Does it strike you as some kind of conspiracy — Lee Paddon, playing Stuart from Lee in London, and challenging on Bruce Lee?

Saffron's domain is spreading, she now has her own Scoreboard which will feature all your alleged high scores, so keep your high score coming in and it's likely you'll see it on the board in the following months, and maybe receive a telephone call inviting you to AMTIX! Towers for a challenge. Entries on the challenge form please. Fanzines also make an appearance this month, some are well worth checking out. If you do produce a Fanzine and would appreciate a little bit of publicity then post them off to the Towers and we'll do our best to give them a mention.

With a bit of luck, printers, art, distributors and divine intervention willing, you might just be buying this at the PCW Show. One unique feature is that Amstrad will be the only mainstream entertainment manufacturer there. Commodore will be found skulking in the business (yawn) section of the place, and of course Sinclair will be under the Amstrad brolly. Well, there's always Atari!!. Everyone has promised absolutely wonderful stands crammed to the gunnels with new releases. Will it be the same as last year 'er well, the programmer said he'll have it finished in time for the weekend!' The Amstrad PC (wow) will be there, perhaps the new Spectrum — but who cares about that. Anyway, should be an interesting show — see you there!

Malcolm Harding

THE MONTHLY SOFTWARE STAR FOR YOUR US GOLD CALENDAR

US GOLD AMTIX

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SAFFRON'S ON THE RAMPAGE AGAIN!

Pheweeee!, what a hectic month it's been — well it hasn't been a month at all has it? No, the last time we met it was, oh let me see, well, only just over two weeks ago. That's because of our new schedules, we're out at this time every month from now on so keep an eye on the shelves, or even better get a subscription with us, or you might miss out. Not only has it been hectic in the office, but also at home. You see, and I don't quite know how to put this, since I began borrowing Lloyd's typewriter to bash out your letters he said that it would be so much better if I came round to his house to use it, the typewriter that is (Lloyd doesn't come into the office too often, can't stand the strain of being surrounded by the odious Zzap! crew).

So off ; trotted to his house every afternoon, and then he started inviting me to stay for tea. Anyway, we've become the best of friends, so much so that he invited me to move into his spare bedroom. It is ever so hard to find accomodation in sleepy Ludlow. So now you see, that's why I've been so busy what with redecorating and the like. No one had dared sleep in that room before, it's such a mess!

So now then, letters time. I've been a bit worried about my choice of Letter Of The Month, because it might offend somebody, our dear old Crumbly Editor to be precise, but anyway here goes . . .

IS CRUMBLY WEARING FALSIES?

Dear Saffron

How come this cool dude Malcolm Harding (July issue, page 80) was photographed wearing false eyebrows? Is he doing public relations work for his dad's novelty shop or something? Anyway, he looks like a real character to me.

Instead of a bozo like big—cheeked—Harding, why don't you feature some page three girlies (I like them blonde, and eat them with whipped cream). So do it, go to it Machos!

Enjoy life, have fun and all.

Your Scandinavian friend

Now, listen hear Scandybabes, we'll have none of that sexy girlie nonsense here, and I'm not too sure about this whipped cream bit — can I have an explanation please?. As for Crumbly, how could you be so rude? Of course they're not falsies, all home grown and proud of it too. Hopefully we should have a new photo of him soon, tell you what, I'll go and root out my box brownie and try and get a candid shot of him. Anyway you've got Letter of The Month for cheering us all up. All we need now is your full address and you will be able to receive your 20 quids of software goodies.

ST

HAPPY BIRTHDAY DEAR MINION!

To whom it may concern. You know that new chap, Rich Eddy? Well, I expect he's told you this already (being the loud mouth that he is), but on July 27th it was his birthday. So give him the bumps, kicks or any other such physical violence as a sort of surprise. HA!

Glenn Carey, Coverack, Cornwall

Dear fat, round, lumpy person (Dicky told me this) unfortunately Dicky scampered off back to Cornwall before we could get hold of him on that particular weekend, but we all celebrated in style when we went to Carlisle for a very long day (Another G and T anyone?) Anyway he hates birthdays — he likes to feel ageless. ST

A BOUNTIFUL BUDGET?

Dear Saffron

'Get to grips with budget software. Is it all it cracks itself up to be?' Now wouldn't you say that that cover piece demands an article not just some reviews of old games with a few new ones mixed in? I would, and I was most disappointed with AMTIX'S offerings on the subject. However, I should like to say a few words on the subject. Chiefly, though budget software has turned out a few gems, most of it is rubbish. Better offerings can be found in magazine listings. Only their games by full time games programmers, like David Jones, are usually any good.

There are some talented amateurs out there but to be realistic to write a game may be a great achievement but to write a classic game takes experience. I would support the idea of separating budget from other software. For even though budget companies say that other companies are just jealous of budget games' astounding sales figures surely these companies are conning the public with their nice price, shame about the game. I think budget software could be of use in at least one branch. That branch is cheap simple shoot em up's.

For instance I've seen two delightful games on some beast called the BBC, one of whose names is *Space Pilot* in which you control a ship that shoots down other ships in different time eras (it's an arcade conversion by **Superior Software**). So could we see cheap games like this appearing Budget software deserves a chance, it stands up well against many **Amsoft** products at least.

Another thing I'd like to say is that *3D Grand Prix* is true crap for all the reasons Shafqat gave and more! Other points I have are that Paul Da-Silva's idea about wanting a single letter answering minion is a good idea. What really happened to Rob Candy and I hear Gary Liddon has disappeared too! Also how many ships are there in *Elite* — important please answer. Goodbye!

James Pengelly, Cyncoed, Cardiff CF2 6SD

Well James, you've certainly got some strong views on the subject of budget games. There was a big controversy a while back whether budget games should be recorded as an independent chart, eventually they have become separated, in the Gallup chart at least, but I really don't know what all the fuss was about. Surely a game should be looked at as a game, regardless of price — although that does come into it at an overall stage. Yes, I've also been impressed with a lot of David Jones' work, especially last month's accoladed *Knight Tyme*. What's all this nonsense about me being a single minion? If anyone dares to call me a minion I'll brolly them. (Hell hath no fury like a brolly wielding letters girly — Ed) Robin Candy had already left by the time I arrived, but rumours say he's been swallowed up my a massive poke generating machine. Liddon has also gone, ah!—Peace at last!

ST

having the upper hand

Dear OTS
I can never bear anybody having the upper hand unless it is me. Therefore, when I saw the letter of the month in your August issue, I went straight onto the offensive: I read it through three times (it felt like *Lord of The Rings*) and decided to do better! (There has never been greater rivalry between Northamptonshire and Warwickshire!) Just to show the world that not all the inhabitants of these forgotten ghost towns are uneducated louts!

So I set to work, putting quill to parchment, until, after many moons, I reached this very line. Then I stopped to ponder over what to write about. But, try as I might, I could find no subject worthy of my attention. (That is, I couldn't think of anything to write about!)

But, still determined to win the coveted title of 'Letter of the Month' and beat the record set by Mr Da-Silva, I consulted other AMTIX readers' letters only to find that practically every subject had already been covered. I haven't the patience to write a three-hundred page thesis on pink elephants, or the money to send in a wad of five pound notes, and splashed here and there was the phrase:- Flattery will get you nowhere' so I was thwarted there. Finally, I was forced to revert to a well-used theme, but one that in my opinion, most people get wrong . . .

I think (wait for it) that AMTIX! is a great magazine (there you are) and, always wanting to help, I have decided to give a little constructive criticism here and there.

We will start at the beginning of the mag and work our way through (sensible).

On The Spot: Quite good, but sometimes the letters can be hard to read. Games Reviews: Good, lots of well-presented reviews, but again, the 'Criticisms' column can be hard to read.

Am-Tech: O K, but as I buy this mag mostly for games tips and reviews I am biased.

Competitions: A bit of a let down here, most of them rely too much on drawings, not really very good for somebody with extremely limited drawing ability (like me).

Am-Tips: Very-good, lots of useful tips, prizes and clear maps.

Adventure: Excellent: the 'ole Oirish Leprechaun does a good job.

Top Twenty: Well set out, good high-score table and voting chart (Though a hot-line would be nice)

Overall: A good, pretty well presented magazine (the sort that would give a prize to a poor chap slaving away at a long letter).

So, (after all that slurping and grovelling I feel quite ill) I shall draw this letter to a close (good! I hear you all cry!), but don't miss the next thrilling episode. . . .

Philip Miller, Kettering, Northants NN16 9RP

PS I just put this PS in to make this letter seem longer.
PPS This one too.

Righty ho Philip, your points were noted and so the Review layout was changed last issue, but sorry I didn't have space to deal with your letter then, but there it is in full. No letter of the month I'm afraid, write again and who knows?
PS Stop putting PS at the end of your letters.
PPS I promise I won't!
PPPS Not too often anyway.
ST

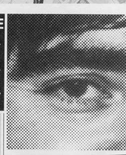


A ROYAL PERFORMANCE

Dear Humble Servants
I was writing out my New Year's Honours list when my grandson (Willie) came home from nursery reading your magazine (actually he was feeding it to the corgis). Just then my little cutesy wootsy, dropped the soggy object and James (one of ones servants) showed me how good the magazine was.

The next day I bought ten Amstrad computers, two of each, for my humble abode, and read again your excellent magazine. I was amazed at your generosity in giving away software for the letter of the month, hint, hint. (There are only a few names left on the list).
HRH Queen Elizabeth II, Buckingham Palace
PS Sir Amtix? (hint, hint)
Actually from Chris Davies, Telford, Shropshire TF3 1RG

Yes, Lady Saffron Trevaskis, it does have a certain ring about it, but I think I still prefer Ms. (It's the trendy independent look y'know!). However, I'm never swayed by bribes (Unless software companies want to send me T—shirts, I won't brolly them so much) so I'm afraid that no LOTM for you Queenie dear
ST



DOOMED TO THE CAVES

Dear Amtix!
Re Chris Winstanley's letter in No 10: Forget about winning the letter of the month Chris. I won letter of the month in March 1986.

At that time you were asked to choose the software you wanted which I duly did (I chose *Elite* on disk and *Caves of Doom*). It's now mid July and the only thing I've received is *Caves of Doom*. I've either written to or phoned these Ludlothians half a dozen times.

Thinking that the problem was due to the *Elite* bug I've given 5 other alternatives but still no joy. It seems a little hypocritical to have a go at **Shekhana** (well, mention them anyway) when your offices seem to have problems sending me my freebies. I suppose this letter will be read and thrown in the dustbin. If, by any chance, it survives I'll carry on.

Since I wrote that infamous letter I have come across a couple of programs that have allowed you to copy onto disk therefore I must heartily congratulate **CRL** for not only producing *Tau Ceti* (one of the best games ever written) but also making provision for it to run from disk. Well done lads (and lasses if there are any).

I'm also very relieved to see **Ambyte** emerge and save disk owners from a fate worse than death. As for other software houses I hope you do realise that you're creating more problems than you're solving. At the start of the computer boom special programs allowing you to make back up copies were frowned upon (you lot created the problem therefore it's your fault). Now they seem to want to shoot themselves in the foot again, they won't allow people to make copies onto disk, the upshot of all this is they've created yet another market for tape to disk copiers ala *Bonzo Meddler* (excellent) and *Transmit* etc. Give them a couple of months and I bet they'll start moaning about these type of programs as well. Even more incredulous is the fact that you can't make back-up copies of some disks, these companies may as well get a 12 bore and shoot their feet off altogether!

On a different matter why doesn't everyone lay off Mr Shafqat, everyone is entitled to their own opinion. For the record I think *3D Grand Prix* is a great little program. So what if Mr Shafqat doesn't like it, it's a free world (well it's supposed to be).

By the way who was the prat that decided to cover page nine of August's edition with blue spots? It made things virtually unreadable!

Lastly, I still think AMTIX! is a great magazine and I'll still read it even if I don't get my freebie software but please lads don't make this letter of the month again, my brain couldn't take it! Mind you it can't take a lot at the best of times! If you ever get round to printing this letter in AMTIX! then you can't be all bad as I'm sure other mags like 'Not an Official Amstrad Publication' would never even contemplate printing this sort of stuff. At least OTS does have some critical letters.
Neil Scrimgeour, Corby, Northants NN17 1EG

Working back up the letter: We do try and print critical letters as long as they are well founded, any mere accusations that are just flung about will be ignored and brolly bashed (Well, nearly always). Oh yes, those blue spots are down to Teapot Tony from art (The trendy floor here at AMTIX! Towers) anyway I think they're good so shuddup. As I've said before I have nothing against coping, but for BACK—UP purposes only. I won't go into details but it damages the industry and the consumer alike. Again, sorry for the delay but these things happen, but we won't deliberate on that because Auntie Aggie gets upset.
ST

POINTS TO PONDER

Dear Saffron and friends
Felicitations, Lords and minions who inhabit the great towers of AMTIX!
The only reason I bought issue one of your sparkling publication was because of a friend of mine who owns a Spectrum (It's not contagious is it?) who recommended it because he bought CRASH. Since then, I have bought all ten issues on the dot, each month. So, a few points from an experienced reader.

1. How did you convince the Big J (Rignall) to move his allegiance to the Amstrad Magazine? (He is the same one isn't he?)
2. Thanks for the *Heavy On The Magick* map and solutions, but where did you get the *Roland In The Caves* cheat from? It's ancient and as prehistoric a Pterodactyl.
3. Give the Leprechaun more space! He may be small but I'm sure his brain can churn out more than the pittance you allow him.
4. Please rig the voting chart. I'm sick of seeing *Yie Ar Kung Fu* there despite all my efforts to send in 500 voting forms a month giving my praise to HOTM.
5. If the answers in OTS are so good why give us poor peasants £20.00 each month?

That's it! Not much (blush) praise I'm afraid, but then I never was much good at Role Playing Games (Who is Alan Sugar anyway?) Keep up the good work and don't hurt the minion too much.

St. John Bird, Fakenham.

Felicitations to you and all! I'll deal with your points one at a time, off we go.
First of all, Big J hasn't switched his allegiance totally, he is still a Zzap! person at heart, I'm also worried about Dicky — he's been conned into to becoming a Zzap! reviewer too. He's also muttering about buying a Commodore. The traitor! I shall have words with Crumbly, oops I mean Sir Malcolm.
Second, map, good eh? I'm sure Amsoft would be most upset if you start calling their games prehistoric. (Hee Hee!)
Thirdly, Leprechaun doesn't need much space — he only tops the AMTIX! height chart at a measly five foot and a bit! If anything we should reduce it.
Fourth, we never rig the voting chart (Well, hardly ever — No really it all comes from you) and anyway Yie Ar was knocked from the top slot last issue.
Fifth, if you're only a poor peasant, matey, then £20.00 will seem a good prize — anyway the AMTIX! piggy bank is a bit empty at the moment, something to do with Malcolm and the Ludlow Mafia. And the Minion deserves to be kicked, that's what he's employed for.
ST



IN, OUT, SHAKE IT ALL ABOUT

Dear AMTIX!
Here is a short list showing what's in and what's out in the computer industry.

THEY'RE IN:	THEY'RE OUT:
Budget Software	V
Amtips	Martial Art Games
Room 10	ZX Spectrum
Comps Minion	Rambo
Jack The Nipper	US Gold
AMTIX! Clothing	Frank Bruno's Boxing
Cauldron 2	The BBC Micro
The Terminal Man	Everyone's A Wally

Simon Machell, Merseyside

IN: Saffron Trevaskis, and you better believe it laddie!!
ST

THE AMAZING, ARTICULATE, APPOINTED AMTIX! ACCOLADES

Dear Saffron
Can you please tell me what's on the forthcoming AMTIX! Accolade tape and when is it due out?? When I saw the Crash smashes and the Zzap sizzlers compilation tapes in the shops I thought there might be an AMTIX! one on the horizon. As I walked into Boots, with my knees like jelly and my bxxxxx sweating like conkers, I approached the shelves where the sacred Amstrad games lie and waited for some looney Amstrad Owners to pay ten quid for them and then get bored with them 2 or 3 months later. I bravely stood before this sacred shelf, but the Accolade tapes were not there! Did this mean the wonderful tape of Accolades was no more! (heartbroken was I? I was!) Anyway how do I know if they are wonderful tapes of Accolades? Monty On The Run got an accolade and I do not think that was so wonderful!

Anyway back to the story, as I zipped down to John Menzies (such a helpful lot you say) but I disagree because it took them a whole month to repair my joystick, and in the end they gave me a new Quickshot II joystick. What were they doing for a month? looking at it? Maybe they have never seen a Quickshot II joystick before come to think of it who has?

As I was saying after zipping down to John Menzies I could not find such a tape (horror!) Apon asking an assistant if they had it in stock I got a funny look so I quickly zipped out of the shop before he could make a funny move, such a funny shop that. (No offence John Menzies or the shop assistant).

Well that's it, that's my moan! I couldn't find the tape (shame!) but will you find it? (I hope so!) or even tell me what's on it? If possible where it is? And truthfully tell if it is worth ten pounds? Will you help please?

Yours sincerely, Lee Dacruz (14), Heol Muston, Ely, Cardiff

Now, now, calm down Lee dear. The folks down at John Menzies aren't such a bad lot really, even if they did take that long to repair, or rather replace your joystick. As for our AMTIX! accolade collection, produced by Gremlin Graphics, I'll just give the chaps a ring and see if they'll tell us. Right then, after much brolly bashing in their general direction, I managed to gleam the following. The tape will have *Sweevo's World*, *Bounder*, *Monty on the Run* and *Starquake* and should be available by the time you read this. Really good eh?. Hmmm, I also get some funny looks from shop assistants , so don't get too paranoid about it. By the way does bxxxxxx stand for brolly?, I can't think what else you mean.

ST

DEAR OH DEAR JOYCE

Dear Saffron
First of all, I think your magazine is fantastic, okay, it's funny colourful, exciting and interesting. But why all the fuss about the Joyce? In issue number 9 it was Joyce, Joyce, and just for a change more Joyce! I know this is a good computer but what about other Amstrads eg 464, 664, 6128. Yes! it is sad that the 8256 doesn't have many games but do we all have to cry for poor old Joyce BOO HOO WAAAAHHH!

Stephen Oliver, Newlands, Glasgow

Er, well I hope we didn't upset you too much last much with our special Joyce supplement — but I hoped you did notice that it was a SUPPLEMENT and so didn't steal any of the pages of the normal (?) AMTIX!. Not too much Joyce from now on, else we'll all have a nervous breakdown. AAAAAARRRRRGGGG!
ST

DESIGNER PROBLEMS

Dear Ms Trevaskis
I am writing to you, via my CPC 6128 and DMP 2000 to ask if you can help me with my problem.

My problem is, I obtained two **Design Design** games from you when I subscribed to your excellent magazine, AMTIX. The games are *Tankbusters* and *Dark Star*, and the problems are as follows:-

1: *Tankbusters* will load on my CPC 6128 and will play for one game only. On trying to restart after the high-score table, the screen goes white, and a 'ghost' image appears of the clock and a few other items. the machine locks up and the game has to be reloaded in order to play again.

2: *Dark Star* will not run at all on my 6128, I am able to obtain the screen image at the loading, but then . . . nothing at all and the computer has to be switched off in order to do anything at all.

3: I have written to **Design Design** three times, and have not even had an acknowledgement, never mind a reply. I even enclosed a stamped addressed envelope the last time, and I wasn't even given the courtesy of my own SAE in reply.

I have only recently received my July issue of the magazine, and it seems that I am not the only person to have trouble in this way with **Design Design** (re: S Truscott of Pontypool). Do you think there is something the matter with this particular software house?

I hope you can help me in my predicament. Keep up the good work.

N H Opie, Stockton-On-Tees, Cleveland TS19 9AX

1: It could be that you've got a bugged copy, check it out with Design Design.

2: As far as I could gather there are some versions of *Dark Star* which won't run on the 6128, but then again there are some which will work, drop another line to Design Design and try mentioning Crumbly's name.

3: Not a lot I can do about that one, sorry.

4: There has always been something amiss with the lads down at Design Design. You only had to look at last month's feature on their day out at Alton Towers to see that!
ST

IN NORVEY VE LYKE ZE FJORDS (AUND AMTIX!)

Dear Amtix!
I've just read in issue 9 that you have grannies as readers. So I thought that you would be pleased to know that there are some readers in the far north. There are some nice souls who import AMTIX! to Norway! But (of course) I have to moan a little.
The price in Norway is about 27 crowns (about £2.34). (Horrible!!!) You lucky people in England who just have to pay £1. That's unfair!! and at the top of that I've just been banned from my CPC 464. So after all this moaning I've got to say something nice. I'll thank you for a marvellous magazine.
Jan-Aage Bruwoll, P.O. Box 4635, 8014 Hunstadmoen, Norway

£2.34 for a copy of AMTIX!, that's more than I even get paid for bashing out these letters. Why don't you get a subscription out, it only costs £22, surface mail, or £35 air mail, which I'm sure works out a lot cheaper in the long run — and they come in nice plastic bags straight from our subscription queen, the Devastating Denise. What more could you ask for? Anyway it's nice to know you read the BEST Amstrad magazine!

ST

DECISIONS DECISIONS

Dear Saffron
Imagine the scene, there I am sitting at Arnold, surrounded by decomposing issues of Amtix! (I must buy a binder sometime), playing *Kane* whilst listening to my Art of Noise LP. The tension is growing - I'm on level 3 stage 2 when I hear a distant cry of 'Tea's ready son'. A major crisis looms. What should I do? Should I, a) continue in an attempt to get a hi-score and suffer the wrath of Mum. Or b) Submit to my hunger, go downstairs and have my pizza and chips regardless of my progress in *Kane*.

And why did I have to make this decision of earth-shattering importance? Simple — there is no pause function. *Kane* is not the only game with no pause, *Way of the Exploding Fist* is also without and some, for example *Roland on The Ropes* are not documented.

Oh well, enough of the moaning. I would like to say that I hope the August AMTIX! is a turning point since it contains about the funniest material ever seen in an Amstrad mag (for example the review of *Barchou* and the fashion Designer Doll). I am sure you'll admit A A (the other mag) had led the way with its sugarman cartoons and general sarcasm (eg stating that the best thing about a certain game was the fact that the disable keys were not disabled) but now the humour which has been hinted at for sometime has come into the open. The cut-out El Retardo doll and accompanying text had me in absolute stitches. Please give the author of this and the one who wrote the review of *Barchou* a pay rise (about 43p should do).

Finally I think it would be a good idea to do an article comparing combat or Kung u games. You could compare *Who Dares Wins 11* with *Commando*, *Rambo* and *Green Beret*, or alternatively, *Yie Ar Kung Fu* with *Exploding Fist*, *Way of the Tiger*, *Sai Combt'* and *Kung Fu Master*. You may argue that the reader could compare reviews in earlier issues but when compared together, different games would make interesting reading and give you a chance to prove your superiority when it comes to games reviewing.

Anyway I hope you find some of the points raised useful. Keep up the good work, especially the humour.
D Carr, Macclesfield, Cheshire SK10 4RA

I'm really happy you like the new look and style of the mag, and now that I'm in it regularly of course you'll need a binder — I don't want my glorious letters pages getting all crumpled. That reminds me I must get a brolly holder, it's getting a bit knackered with all the use it's getting. Anyway, what did you choose to do in the end? I know what the joystick junkies here at the Towers would opt for, their stomachs always come first. To be quite honest, comparisons are not a good idea, if a game is good then there shouldn't be any need to compare it with others. However, if we get a big response to your plea then we might consider it, perhaps at Christmas? I'll brolly the team until they agree to write one — anything for my public.

ST

CONCERNING

CRASH ZX SPECTRUM
ZZAP! 64
AMTIX!

Dear Saffron
To start with I would like to say AMTIX! is by far the greatest computer magazine on the Amstrad, now that the grovelling's over I have a serious complaint. When I take my AMTIX! to school and begin to read it, many of my friends who get Crash or Zzap! start taking the Michael out of Amtix!, when I ask them what's wrong with it they reply, — it's not colourful enough, They don't review enough, It's too boring, etc. I say to them I like it, I think it's fantastic, then my friend Stephen gave me his copy of Crash, I looked through it and was shocked to discover that my friends were right!

I still think AMTIX! is a fantastic mag. When I compared AMTIX! to 3 other Amstrad mags this is how they rated:- Amtix! 1st 76%, Amstrad Action, 2nd 62%, Computing with the Amstrad, 3rd 50%, Amstrad Computer User, 3rd 50%. After doing this I grabbed Crash and Zzap and this is how they rated against AMTIX!:-

Crash 1st 90%; Zzap! 2nd 80%; AMTIX!, 3rd 76%.

Come on Amtix! at least try to be better than Zzap and don't let any of the lesser Amstrad mags catch you up. Before I go, I would like to say that when I discovered I had won some prizes from you (a few months back) I was delighted, until after 6 weeks nothing had turned up then I phoned you up and after a bit of talking I was told my prizes would arrive soon, they did, but I would like to know why they didn't turn up for 6 weeks??

PS I really enjoyed my prizes when they arrived. Keep the good mag going.
Paul Martin, Grantham, Lincs NG31 9JX
PPS I spent a lot buying all of those magazines, so please print this. Pretty please!!!

Well then Paul, here's your letter — so keep on buying the mags, ours mainly. Thanks for your ideas on changing the mag we all thought it was time for a change too, so I hope you like the new look. Drop me a line telling me what you think. As I've said many times before delays do happen, but bear with us, please!
Oh yes, Graham (Crash Ed) and Gary (Zzap Ed) said thanks for buying their mags too!

ST

OUTRO TIME

There we are, that about raps it up for another month. I'll see you all again in November (Our Roman Candle Special!) Keep writing those letters because there's a good chance they'll be published. As well as letters send me some of your artistic skills in the shape of cartoons or portraits of the team, especially Crumbly. Those up in art think the pages could do with a bit of brightening up, it does get a bit dull with just writing all the time.. Oh before I forget, you can also include your high scores for my Scoreboard with your letters, so go and have a good pound with the old joystick. The address is the same as always, Saffron Trevaskis (She of the Brolly), AMTIX!, PO Box 10, Ludlow, Shropshire. SY8 1DB. So until then goodbye and ta ta for now.



NEXUS

Nexus, £9.95 cass, £14.95 disk

This game plunges you into the under world of the drugs syndicates of Latin America. You play a journalist who has been sent to Latin America by your newspaper to find your friend and try to expose an evil drugs ring by penetrating the underground headquarters of the organisation.

To do this, you have to ride on your water scooter down an underground river to a beach at the entrance of the huge complex of the all powerful drugs syndicate. To help expose the ring there are 128 bits of information scattered throughout the complex. Fortunately, you are not alone in your quest, for within the drugs ring itself is a resistance movement called *Nexus*. They will help you as much as possible, without blowing their own cover. For a maximum score, you must also photograph all the members of *Nexus*, having first found a camera (some journalist huh — didn't even take a camera with him).

Naturally enough, the place is teeming with guards. These fall into two classes, reasonable blokes you can bluff your way past with forged papers, and the real hard men who'll flatten you and cart you of to the slammer soon as look at you. Once in the slammer, the *Nexus* boys will come and let you out, always assuming you haven't been a bad boy and caused too much mayhem. Forged papers is another area where *Nexus* comes in handy. You can only hold one pass at a given time. The colour of the pass must match the colour of the floor you are on, or the alarm goes off. If you bump into one of the members of *Nexus* who specialises in forgery, you can acquire a new pass. Thus it is possible with patience to gradually work around the entire building without upsetting the guards too much.

But then there are always the black uniformed guards. These guys don't worry about papers, so fisty cuffs is the order of the day. Just like any other fight game, the moves are controlled by a combination of joystick and fire button. There are sixteen combat moves with roles, slides, backflips, kicks and punches.

The screen display shows your character at the top. Underneath is a 'radar' screen which shows any guards, lifts and doors further up the corridor. The complex consists of a number of corridors connected by lifts. Rooms leading off the corridors have to be searched and contain information, cameras and weapons. Some rooms also have terminals in. The blue terminals are useful for locating particular members of *Nexus*. There is also one red editing terminal and one black transmission terminal. The bits of information have to be sorted out and stored in the editing terminal and transmitted from the transmission terminal.

The lift system is quite complex: not all lifts lead to all levels. This makes picking up all the information and then legging it back to the editing terminal a time consuming and often dangerous business, because, as time goes on, the number of black guards tends to increase. This is where the weapons — in particular the stun grenades — come in handy. The stun gun fires too slowly to be of much use. Each time you find a cache of stun grenades, you can only pick up a few.

If you manage all this, it's then back underground and out the way you came in.

Lee — CRITICISM

Hm, I dunno about this one. There's far too much boring old legwork involved in trogging round this barn of a place picking up clues. On the other hand, you just pick up a few stun grenades and have a party. It suddenly becomes a darn good — if rather aimless — combat game. It's a pity you don't get any points for beating up guards. The meanest bit is when black guards turn up at the prison — you never get out of the place. The animation is rather nice, with all the guards leaping around the place. Joystick control was rather clumsy, especially as many of the special functions have to be accessed through several menus, whilst the other characters carry on beating hell out of you. It's also a little tricky using some of the lifts, again, joystick control is the problem.

Richard — CRITICISM

Scrambling to the top of the NEXUS press releases is a feat in itself, and one that I will enjoy for a long time to come. The revolutionary packaging is great, I lost my cassette but who cares when you've got the super box to play with? It's a sort of calculator sized doobrie with NEXUS inscribed on it and it's just sooooo cool. Even the clip comes in handy as a nose clip when you go swimming, but the box! Strap it to your side as a pretend Walkman, use it as a communicator — like they do on Star Trek, or as a ciggy holder it's magnificent. As for the game, well, it's Okay, I suppose.

Anthony — CRITICISM

I don't think this game was intended to be a fighting game — but that's all I played it for. The movement of the characters is excellent and the combat moves are simply the best I've seen. The idea of the game was to smash the drugs ring, but I gave that a miss. I did start the game with the intention of solving it, but no matter how much I tried not to get into any punch ups there was always one or two black guards trying to beat me senseless. There was only one thing for it, find some grenades, find a gun and blow everyone away - Ah what bliss. Overall a great smack'em up but much too involved for me to get anywhere near solving it.

Presentation 75%
Silly box, and a little short on explanation.

Graphics 75%
Nice animation, digitised pix a bit naff.

Sound 73%
Irritating tune, nice spot FX.

Playability 73%
Joystick tricky to use, and control of a complex game is all from joystick.

Addictive qualities 74%
Once you get into the fighting, it's great fun.

Value for money 76%
It'll take time to complete so it's a fair price.

Overall 77%
Some interesting new features, but rather repetitive.



INTERNATIONAL KARATE

Endurance Games £7.95 cass, £12.95 disk

Guess what, another combat game. But not any ol' combat game, in this one opponents are beaten up against a variety of backdrops from all over the world. Kick him in Karachi, punch him in the Pelopanise (painful that), flatten him in Florida, deck the guy in Dacca — it's all here. You did it in *Way of the Exploding Fist* and here it is again. Nice, fat mode 0 graphics, moderate height characters and all the fighting movements you know and love. There are 16 moves altogether controlled from joystick. These are the usual combination of leaps, kicks and punches. Obviously it pays here to have a joystick where you can reliably make diagonal moves — or use the keyboard.

The game is for one or two players. Each bout consists of the best of three rounds. Each round is won by the first player to score two points. Each time a player lands a blow on an opponent, he is adjudged to have scored a point if the blow was well timed, or a half point if the blow was badly timed. After sixty seconds, the round ends anyway, and the player who has scored the most points by that time has one the round — if equal then they play again. The score a player gets is based on the sort of blow landed on the opponent.

There is also a bonus for the number of seconds remaining in the round when a player wins a round by scoring two points. Landing a successful blow will lay the other guy out on the deck, the bout then continuse with both players standing up at opposite sides of the screen ready to set to again. Between bouts there is a screen where the player must head butt a load of tiles. The score depends on the number of tiles shattered — this in turn depends on how quickly the player hits the fire button after being given a signal. Each bout takes place against a different backdrop.

After three rounds, the game goes back to the first backdrop and the opposition gets harder — despite being pretty tough to start with. Each side of the tape contains a different set of three backdrops. In the two player version of the game, the two players play one bout and the winner of this then goes on to face the computer. So if your mate is an ace player, it's going to be a pretty long wait between bouts. Control can be either by keyboard or joystick for either player. The keyboard controls are rather awkward because of the way the key for fire is placed in the middle of the cluster of direction keys — a pity as keyboard control is generally easier and more reliable to use than a joystick in this sort of game.

Anthony — CRITICISM

It never ceases to amaze me how many combat games are still being put on the market — they're all the same. This one, as you would expect, is no exception. Two sprites, with various offensive and defensive moves, trying to beat the hell out of each other on screen. Oh but wait, what is this? In between fights you can try and smash your head open on some tiles — what fun. I'm sorry to say that combat games are beginning to bore me, and games like this one don't do a lot to change my point of view — it's pretty poor. Joystick responses are rather slow and the two sprites tend to merge as one when they come into contact with each other. I couldn't get past the second level, so I certainly didn't see much of the world. Bye, Bye, Karate!

Richard — CRITICISM

Righty Ho, off for another ninja bash—em—up, and to my mind it's all becoming slightly, nay, very tedious. Unfortunately, INTERNATIONAL KARATE has very little new to offer, the graphics aren't particularly outstanding, although the sound and music isn't too bad, but that doesn't make up for a poor game. The sprites fail to recognise when two fighters collide and more often than not just end up in messy heap on the ground. It's not really a good idea to produce an average game in a well proven genre, even at a low price, and this game just goes to prove that point.

Lee — CRITICISM

Oh dear, just when you thought it was safe to go back into the computer shop — another combat game. This game possibly represents a low point. The two player game isn't — it becomes a one player game after one round, and the computer opponents are really much too hard — you'd at least expect to be able to get through the first level. The animation is rather lumpy, the moves just don't look convincing or lifelike. SAI COMBAT is far better, and possibly even dear old WAY OF THE EXPLODING FIST.

Presentation 70%
Adequate instructions, well presented on screen.

Graphics 68%
Nothing to marvel at.

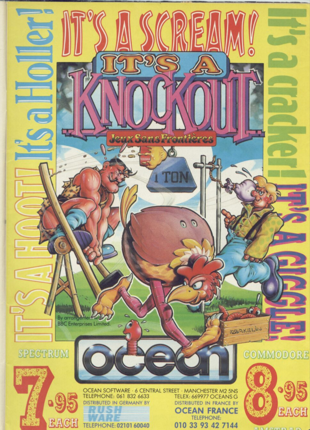
Sound 70%
Jolly tune, measly sound FX.

Playability 69%
Not so hot due to rotten collision detections.

Addictive qualities 61%
Continual bashing will let you see the world, but once seen — best forgotten.

Value for money 67%
International jet setting has never been so cheap.

Overall 64%
Ninja bashing has seen better days.



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RESCUE ON FRACTALUS

Activision, cass £9.95, disk £14.95

Somewhere, in a forgotten quadrant of the Galaxy, there is a life and death battle going on. It is the war against the Jaggies — a race of terrestrial terrors who are hellbent on taking over the Galaxy. Their sheer ugliness is only matched by their inability to win spaceside dog fights as proven by their poor record to date. Dim they may be but stupid they ain't. They have now taken the war to an acidic abortion of a planet called Fractalus. Here, they've dug in, relishing the harsh atmosphere that would burn through a space suit within a few minutes and cause all sorts of hassle to the lads from Ethercorps, as, although the Ethercorps are virtually unbeatable in space, they just can't handle their ships so well in gravity.

That's why there are so many of them being shot down on the planet surface. We need them all back, especially those in the distinctive purple helmets denoting their Ace standing. It's up to the Air Corps who are still long enough in the tooth to remember what gravity is all about to get them off the planet and back into the war..

CONTROLS

The controls for the game are straightforward. By using either joystick or keyboard you can control the spaceship in the usual eight directions with down or back to climb and vice versa. The keyed controls are B for boosters to take you back to the mothership (if she's there!); the > key increases thrust from one to eight as shown by the orange row of lights to the left of the cockpit and also launches the ship if it's parked on the planet surface with the < key reducing thrust but not to a standstill. Only L will do that using the craft to land if it is low enough. If it isn't, a 'Too High' message will appear at the top of the screen.

THE LAUNCH

Each mission starts on the mother ship. This is where the level of the next mission is selected. At the beginning of the game, any level up to 16 can be selected. After that, after every successful mission, a mission up to four levels higher can be selected. This sequence looks rather like going up and down in an elevator. Once the level has been selected, the fighter shoots down a multicoloured tube into the inky blackness of space. Then it's down through the atmos-



phere on auto pilot to the surface.

THE MISSION

Now the tricky bit. On every level there will be a quota of pilots to be saved. They must be located and picked up. Depending on the level selected, the first priority may well be suppressing the local defences. Generally there are two approaches to any level: getting in quick and rescuing the pilots or stooging around blowing away the defences and then rescuing the pilots. There is a bonus for every second spent on the planet, so most people will probably go for the second approach. However, at the higher levels, this is a recipe for disaster, the object is to get down into the valleys and hug the terrain for all you are worth. Not only are there the static gun emplacements to take care of, there are also suicidal saucers, which become progressively more hellbent on their own destruction as time goes on.

THE RESCUE

Downed pilots are equipped with radio beacons which show up on the on board scanner. Line up with the beacon, put the ship into a gentle dive, and, once in range, land. Then try to get the space ship in your sight. After that, close down your systems. The ship is now inert and defenceless. Fortunately, it is these systems that Jaggi gun emplacements lock on to, so they immediately loose their lock on. Once the systems and shields are down, the downed pilot will amble up to you. Watch this guy closely: green helmet, he's an alien, white helmet, dunno, purple helmet, swing open the hatches — it's the ace. Sometimes you land on top of the ship and can't get it in your sights. You'll have to wait until he either bangs on the hatch or jumps up at the window screen. Fortunately, the Jaggi haven't sussed out how to knock on doors with the old tentacles. Once the chap's happily in side, the energy gets a quick boost and then — if possible — blow away the downed ship and it's off again. Once the pilot's been rescued, there's no guiding beacon, this is why it's essential to try to centre the ship before turning off the systems to rescue him.

HOW I SAVED THE UNIVERSE BEFORE LUNCH

Out of the cockpit window is a computer enhanced view of the Fractalus terrain. The first job is to suppress a bit of ground fire. Wind up the revs a bit and select your first emplacement, which will probably show up as a green blob on a mountain peak. Weave in and out to avoid enemy lock on — especially if the tracking lights start going on. Then aim fairly roughly and let fly. Remember, your firing anti matter torpedoes, so aiming isn't critical — who cares if you take a sizeable chunk of the mountain out as well, you don't get marks for neatness. If you miss, it could be that the gun position is the other side of a ridge. Either leave it for later or fly around the ridge and let fly. Watch out for the saucers. That and hitting the ground at high speed is the easy way to lose energy.

While you're busy with the emplacements, pilots will come up on the scanner, so reduce your altitude and land. Watch out for tracking lights, once on the ground, be ready to cut your systems if they draw a bead. Find the downed ship, this shows up as a green flashing cross. If you can't get him centred, try taking off and landing again quickly. Then down with the shields. Fingers on the system key and wait for a friendly knock or an alien hitting the windshield. Then blast the ship and look around for the next pilot; with luck he'll be within range, just spin round and set off. Once you're quota has been reached, depending on your energy state, either hit the boosters or stooge around for some more bonus. Night flying (days last nine minutes!) is tricky. Keep your eyes glued to the instruments at all times and keep your speed down.

CRITICISM

1 **At first, I didn't think I was going to like this game, chunky graphics and easy game play. But after a few easy blasts, round about level fifty, things start getting pretty tough. It rates very highly as a simulator, with neat instruments that make night flying really fun. Add to that a fascinating plot and an element of strategy — managing your energy level, and you've got the makings of a classic. Only one drawback, you couldn't start at any level and you couldn't save the game. So if you want to make it to level 99, it's going to be a long sitting.**

2 When I first saw this game on the Atari I was very impressed with th smooth graphics and horrifying monsters, but unfortunately that speed has gone and so has the playability of the game. Ok the game is quite jolly to play for a while, to me it's one of those, 'This doesn't look to good . . . wow I never knew there was so much in it' followed by a very quickly found period of boredom. As a simulator I found it much too simplified, if a proper flight simulator was brought out with these sort of graphics then it would be a winner, but to me *Rescue on Fractalus* has very little to keep me going.

3 *This was a highly exciting game on the Atari and it has retained all of its feel on the Amstrad. Colour is good and the graphics are simple but very effective with the sound effects playing quite a strong part in the game. You soon get the feel for flying around blowing up the nasties' stronghold. The Fractalus nine minute days are beautifully done going through twilight and into the pitch blackness of night flying; all adding a very definite sense of realism. It's a pity you can't save out the games but that apart* **Rescue on Fractalus** *is an old game with a timeless appeal that would have benefitted from a slightly less heavy price tag..*

Presentation 80%
Clear instructions, pity no game or high score save.

Graphics 85%
A bit chunky, but effective.

Sound 88%
Vital to the game, very effective.

Playability 91%
Starts easy to get the hang of the controls gets real tricky.

Addictive qualities 92%
Like all good shoot em ups, you just want to keep blasting.

Value for money 90%
A little over the odds, but a longer lasting flavour.

Overall 91%
A classic design.



DOOMDARK'S REVENGE

Beyond, £9.95 cassette, £14.95 disk
Programmer: Mike Singleton

The second part of Mike Singleton's epic trilogy of the land of Icemark, this is the sequel to his best selling *Lords of Midnight* game.

The story goes that Doomdark, the Witchking who got his comeuppance in LOM (come on, you must have finished it by now) has a daughter: Shareth the Heartstealer — a bit of a looker by all accounts. It wasn't so much Luxor doing over her dad that miffed her, it was more that Luxor had spoiled her fun — she was looking forward to a quick bit of patricide and taking over the whole shooting match. So when news of the Witchking's demise finally comes to her ears in her frozen kingdom of the Icemark, far to the north of the lands of Midnight, she resolves to sort out Luxor herself.

Just to rub salt in the wound, she decides that she would like Morkin, Luxor's son, to lead her forces into battle. So she kidnaps Morkin and he falls under her spell. Tarathiel, Morkin's girlfriend, who he was due to get hitched to the day after he was kidnapped, recovers from her pique of being jilted at the altar and trogs off to rescue him, with Luxor and his merry men bringing up the rear.

The land of Icemark, where the game takes place is divided between five races: the Fey, Barbarians, Giants, Dwarves and the Icelords (Shareth's lads). At the start of the game, Luxor stands at the southern edge of this land with his old mate, Rothrorn the Wise. Tarathiel has already journeyed some considerable way north in her search for Morkin.

There are several levels of victory in the game. The simplest and quickest game is simply to rescue Morkin, and then retreat back through the Gate of Varaneorn back to the Land Of Midnight.

But the full game consists of a military campaign to defeat the forces of Shareth and kill the Heartstealer herself.

The game is played by moving around armies and characters that have been recruited to the cause. When the 'Look' option is selected, a landscape is drawn which looks through the currently selected characters 'eyes'. This uses a unique landscaping technique which not only draws a picture of the immediately adjacent areas, but, where appropriate, it shows the land stretching off into the distance, with features shown in perspective.

The various characters trudge around the map. Each character has its own clock, they can do a certain amount each day. When the player has completed all the actions he wants, or is able to perform, the day is ended by pushing the 'night' key and the computer will move all the characters it controls, re-set the characters clocks, and another day starts.

The scope of the game is vast. There are over six thousand locations, and over a hundred characters and a similar number of objects. Each character has a whole set of characteristics which affect the way it behaves. Some of them will be hell bent on a little mission of their own, others will be sympathetic to Luxor's cause, others will come along easily enough, but will desert him if left on their own. Each race has its own hierarchy — several Lords owing allegience to one chief. So if you recruit the chief, he can get on with recruiting the indians. As the game goes on, these armies will tend to group around their leaders. Unfortunately, you can only recruit leaders one at a time. A ruthless tactic here, if desperate, is to attack with a large army and then recruit the scattered survivors.

Before LOM veterans go charging around the map with Luxor the Moonprince chatting up all and sundry, a word of warning — he's not popular. One of the main problems in this game is keeping him alive. For a lot of the game, it's a good idea to keep him in a good strong fortress with a lot of men. Rothrorn is the chief recruiting officer, and there are various objects lying around which increase his powers of pursuasion.

As if six thousand locations weren't enough, Mr Singleton has also supplied us with a maze of tunnels connecting different parts of the map. Exploring these can be very useful, as it can be less time consuming than trudging through mountain ranges. They are also vital when it comes to rescuing Morkin.

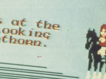
Each character can move a maximum of eight leagues per day, a league is one location. But lots of things slow characters down. Dwarves being short arses only zip around at half the speed. Getting tired or trudging through woods or mountains also slows things up.

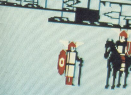
Winning this game is all about winning battles. To do this, it helps to have numbers on your side. When you come across an army, you have a number of options: recruit it which is risky — you'll soon get to recognise likely candidates, run away and hide in a friendly fortress, or attack. If you attack, all movement finishes for the day. During the night, the computer will assess the outcome of the battle. Both sides could end up locked in combat, and next day you'll have to decide whether to try again or run away. More usually, one or the other will lose, the leaders and the remnants of their armies will be scattered around the place.

CRITICISM

1 *Lords of Midnight* **was the first fantasy style game I ever got into. Adventure without tears. No more guessing what word to use if you could do something it was in the menu. But Doomdark is so much better. The idea of personalities for the computer controlled characters is very well done. One thing could have made things easier**

Tarithel the Fey stands at the Fountain of Varildrane looking West to the City of Imorthorn.







— If large numbers of characters could have been moved with one command. You have to move each commander independently. When you've got an army of twenty odd commanders, this can get *very* tedious. The huge number of locations and the landscaping feature gives the impression of unlimited space, you can wander wherever you fancy.

2 Well, unlike Lee, I think both *Lords of Midnight* and *Doomdark's Revenge* are more akin to strategy games than adventures though the labels are only arbitrary anyway. However, like Lee, I'm a great fan of the game and am very happy to see its appearance on the Amstrad. It's been a long time in getting here but the amount of fun you will get out of the game will more than make up for the delay.

The adaptation onto the trusty CPC range has been superbly handled. The character set is an attractive 'American Uncial', the graphics are simplistic but adequate (in fact, very impressive considering the sheer volume of material in the game) and the playability is spot on. A real giggle though, is the cassette based story. Like a misguided Hitch-Hikers re-run, it has all the conviction and atmosphere of a public information film. Buy it.

3 *I really enjoyed playing* **Lords of Midnight** *when it first came out on the Spectrum, and so quickly added it to my Amstrad collection when it came out for our machine too. After a long wait* **Doomdark's Revenge** *finally turned up. The game is much better than LOM, the way the characters automatically search the area is a great help. The only bad point of the game is the rate the screen is set up, about 4 seconds, which is quite slow when you want to get into the game. Also, why does the narrator of the audio tape sound very bored and speaks so fast you would think the building is about to blow up but he has to finish the tape first!*

Presentation 93%
Little box but an atmospheric tape.

Graphics 89%
Simple but adequate

Sound 0%
Not even a beep.

Playability 90%
You're going to have a hard time.

Addictive qualities 96%
A game that will last for years.

Value for money 94%
A snip at a tenner.

Overall 92%
Buy it and be seduced by a whole new world!

AMTIX! Accolade



STAINLESS STEEL

Mikro-Gen, £8.95 cassette £13.95 disk

As darkness descends on the post holocaust hell we call Earth, something totally evil once again comes to light. Dr. Vardos, a twisted man who wishes to conquer our world (yes his ticket number came up at last) unleashes his merciless android troops.

Enter Ricky Steel, a teenage superhero and devil may care be-leathered hip guy, (with a great hairstyle to boot), who in his turbo charged Class A101 hyper alloy combat vehicle, fancy wheel trim and nodding dog, is out to stop the vile gangster once and for all (so Dr NO can have another go). But what's this, poor ol' Rick has been caught on the other side of town, miles away from his super car, Nightwind, and is forced to run along damnation alley to collect his transport. After avoiding the already invading androids he climbs aboard his wizzo machine and heads out of town to the Doctor's domain along a long desert road, avoiding missiles and wiping out helicopter androids with his multi directional Rapid Fire Double Barrel Energy Bolts. But shock after shock, the road is a dead end, and there is nowhere to go but around the wall and into the desert, dodging rocks and plants.

Ricky Steel is made of rare stuff, and readily negotiates the hazzard only to be faced by a river valley in which enemy submarines are on their way to fuel the alien forces. What good is a car on the water you may ask, well Nightwind is more than just a car, with a flick of a button located under the central panel, wings sprout forth and allow Rick to fly above his prey and destroy them with his Uranium Thunder Bombs.

With Dr Vardos's forces routed it is time to splatter the little despot all over his office wall, so Rick goes in on foot through the massive computer centre taking on his ultimate adversary — and all before breakfast!

Stainless Steel is a two dimensional scrolling, fast action shoot-em-up with 4 different landscapes and 4 levels of play ranging from 'Easy Peasy' to 'No Chance'. Your score is displayed at all times, a miserly five points for helicopters and ten points for other baddies. There is also a bonus constantly ticking down. When the bonus reaches zero, it goes negative, so time is at a premium. Anyone who takes too much time with a landscape comes out with less points than they went in with.

The two other displays down the left hand side of the screen show fuel and either shield or bombs. On all the screens except the ship bombing run, there is a one shot wonder screen. In extremes, if the 'N' key is stabbed in time, Ricky becomes invulnerable, and can go round nutting things with total immunity. However, once activated, the screen cannot be turned off until it is drained, and then it's no more shield until the next landscape. Fuel is also at a premium. It is drained all the time Ricky is moving, although more fuel can be picked up from fuel 'Coins' which float about the place. Shooting them is obviously a bad move, but, in the maelstrom of firing it takes to survive, accidents can happen.

Lee — CRITICISM

This game is hard. I don't just mean a little bit give it some practice hard, I mean totally impossible. Even on 'Easy Peasy' level, the second landscape proved totally impossible for me. This is a shame because the game has some of the nicest graphics I have seen on the Amstrad. Not only were they good to look at (although very Spectrumesque mono), the scrolling is very smooth and quite fast despite large numbers of objects flying around.

This game could have been a really big hit, if only it had been made more playable. If you could have turned the shield on and off it would have helped, and choosing the 'N' key to activate it was plain silly: it's very hard to hit it in an emergency when using the joystick. Still, a nice try.

Paul — CRITICISM

There is no doubt that STAINLESS STEEL is definitely superb, graphics wise, but the game itself I found to be extremely boring after playing it for half an hour or so. The play area is very plain as far as colour goes and the four colours are not used to their full potential, with all the aliens being the same colour as the scenery and your own ship. The demo mode is very nice and gives you a good taste of what is to come, but I think very few people will get there. If you like mindless destruction then STAINLESS STEEL may be what you're looking for.

Anthony — CRITICISM

On first sight, screams of WOW! went up, but the initial impact was lost because of the difficulty of the game and strange key layout. I must admit that once I had finished a level I was generally able to finish it again, lost lives were usually down to forgetting when to use the shields or drop bombs. I would only recommend this game to those who can beat Defender with their eyes closed, usually scruffy little 9 year olds. Us mere mortals await the cheat mode, contributions as soon as possible please.

Presentation 62%
Nice packaging, but no easy playing level.

Graphics 93%
Smooth scrolling and fine detail.

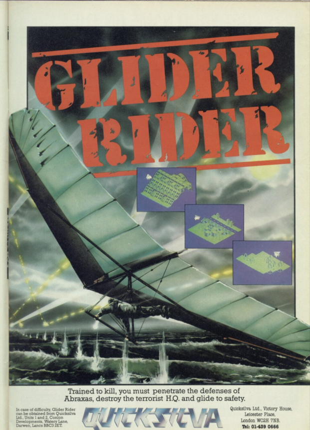
Sound 61%
Tune only plays when game first loads, spot FX okay.

Playability 45%
Too darn hard.

Addictive qualities 49%
Soon loses its appeal because of difficulty.

Value for money 67%
Plenty of mileage if you're determined.

Overall 70%
A superb design spoilt by impossible game play.



GLIDER RIDER
Trained to kill, you must penetrate the defenses of Abraxas, destroy the terrorist H.Q. and glide to safety.
In case of difficulty, Glider Rider can be obtained from Quicksilva Ltd., Units 1 and 2, Conlon Developments, Watery Lane, Darwen, Lancs BBC3 2ET.
QUICKSILVA
Quicksilva Ltd., Victory House,
Leicester Place,
London WC2H 7NB.
Tel: 01-439 0666



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SPEED KING

Mastertronic, £1.99 cass, joystick or keys

As you eye up the opposition on the starting line, thoughts of dread pass through your mind about the hazzards of the first bend and the knowledge that you may not come out alive. Suddenly the flag goes down, the light is green and twenty roaring machines and riders thunder off in a symbiotic grace. The first bend arrives, unnoticed by many who go whirling to destruction, a tangle of quicksilver flashes and broken bones.

The surviving riders speed off, settling down into safer positions where they stay until the last lap. Two riders are left in front of you, as you enter the last bend. Suddenly, without warning, the nearest one spins out, you dodge but too late, the last thing you hear is the cheers and then deathly hush from the onlooking crowd.

Lee — CRITICISM

This game is really BAD. I don't mean bad, I mean BAD. Nothing about it is good! The £1.99 price tag puts it into the rip off bracket, and as far as addictivity and playability go, the game isn't there at all. Graphics are a total failure. Chunks here, chunks there; this game sets new standards in inferior quality. If you are mad and see it in the shops, buy it, and spend the next fortnight in fits of laughter. If it had been any more expensive, it just wouldn't have been funny, but as it stands, SPEED KING is absolutely hilarious. A tip for the author of this game; learn how to program. Another great disaster from Mastertronic; seriously now, don't buy it!

Richard — CRITICISM

Furthering the adventures of Captain Lego (The infamous blocky sprite) we now are subjected to his appalling exploits on the race circuit. This game is dire, don't Mastertronic realise it is still not viable to push a cruddy product on to the market and hope it will sell on a cheapy label?. The game is pratically unresponsive to all my efforts to keep Mr Blocky on the track and he will insist on riding around on the grass. The game produces no feeling of speed or acceleration and is yet another contender for the cheapy trash bin.

This is the atmosphere that **Mastertronic** have attempted to create with their latest cheapy race—em—up *Speed King*. The title screen comes to life with a cheerful little ditty which burbles along while you select your options. First off a track must be selected from the choice of ten, Italy, Daytona, Brands Hatch, Sweden, Spain, Paul Ricard, West Germany, San Marino, Silverstone and Donnington. Once that has been done, select your level — are you a novice or a fully fledged professional rider? If you're not too sure on the tracks then have a preview which will take you for an automatic fling around the track at an entrail rippling 250 mph! Once you've got yourself together then it's out to the race circuit we go; your bikes waiting so climb into the seat, push down on the accelerator and we're off!

Increasing your speed is done by pressing the fire button, once you get the revs up change gear until you're finally dashing around the track in sixth gear, as long as you can hold on you'll be safe. The corners come thick and fast so you'll have to adjust your speed accordingly if you're going to stay on the track else bike and rider will attempt a quick cross country on the grass and eventually go flying off into the distance with a resounding crash. All the relevant information is displayed at the top of the screen, the two timers which show lap time and the timing of the current race, your current position, (there's twenty other racers, but you don't see them too often) the speed and which of the six gears you are presently in. If a new record is set for lap time, race time or finishing position, the information will be announced on the grandstand score board. So, grab your bike, try your luck as a motorcycle racing star and take up the challenge of *Speed King*.

Paul — CRITICISM

It's strange but underneath these naff graphics and appalling sound is a nice little game trying to get out. If you ever played the CBM version then you'll probably understand what I'm going on about. It's just that whoever did the conversion should be taken out and shot — several times. It's a bit strange that the opposition try to keep up with you — if you keep crashing, they'll wait, and if you're doing well, they'll start belting along. All the different circuits means that there's plenty of variety — if you can stand looking at the screen.

Presentation 44%
Lots of tracks, preview option is handy.

Graphics 12%
Ugh and Ugh again!

Sound 20%
Double Ugh!

Playability 25%
Lack of brakes and deceptive bends.

Addictive qualities 15%
Alright as long as you can take hideous graphics.

Value for money 34%
Cheap, but rather nasty.

Overall 31%
A bad conversion of a classic game.



THRUST

Firebird, £1.99 cass, keyboard

The war against the Inter-Galactic Empire rages still in the far most regions of space. The resistence fighters are all set to launch a major offensive against the forces of tyranny but they lack the vital Klystron Pods which will fuel their recently captured battle grade starships. You, gallant star fighter, have been commissioned by the resistence to steal these vital pods from the Empire's storage planets. Every planet has a gravity that will drag you down to earth with a bump if you're not careful and is defended by batteries of Limpet guns. These guns are powered by a nuclear power station and can be temporarily disabled by shooting the power station, but be careful for if you shoot it too many times it will start flashing, indicating a critical stage.

Then you only have 10 seconds to clear the planet before it blows taking you with it. If you have not collected the pod before the station blows then it is lost to you and you move onto the next planet, but if you have retrieved the pod and manage to send the reactor into it's critical phase and leave the planet safely, you will receive a hefty bonus. The pods can be picked up by simply hovering over them and activating the tractor beam. Thrusting then pulls them away from their anchoring, connecting them to your ship by a bar. The planets get more and more tricky with the pods being stored underground. You have to make your way into these subterranean

Lee — CRITICISM

Great! I thought. THRUST will be ace on the Amstrad. But, oh no, me chummy poos, the ole programmer has lost something in the ole translation process. The graphics are the same as the Commodore version, planets are the same — even the scoring is the same, but the gameplay? The gameplay is far too sluggish, combining slow responses and lack of speedy animation. It also misses out on the groovy C64 title screen music. The game lacks the realism of the Commodore and the pod doesn't seem to move around in the reckless fashion of the other version. If you feel that you really must get the Amstrad version then you'll stay happy as long as you don't see the C64 one!

PACIFIC

PSS/ERE, £9.95 cass, joystick

For centuries explorers have tried to uncover the secret treasures of the lost city of Atlantis. Now it is your task to find it, for if you succeed you will emerge a rich hero but if you fail you will suffer a murky fate 500 fathoms below sea level. Once the game is loaded you find yourself as an intrepid deep sea diver standing on a diving bell, clad in a high pressure diving suit and armed with a spear gun. Throughout the under water world you will encounter various sea creatures all of which are venomous and a single touch from them will prove deadly to you. Lucky for you one spear from your gun will kill them. As you plunge deeper and deeper in the depths of the ocean you will come across various objects, most of them can be useful to you.

You will notice, as time passes, your air reserves, shown as a air tank in the bottom left of the screen, slowly bubble away and when they run out you lose a life. Fortunately, scattered around the rocky sea beds are air pumps which you just walk into and with a flick of your joystick you can

Paul — CRITICISM

Burble, burble, glug, glug and down we go to the murky depths of the PACIFIC for this latest graphic's adventure from ERE. The graphics are first rate but the problem with this game is its vastness, and it wouldn't be so bad if the screen layout wasn't so repetitive. For the immensity of the game, three lives seem far too few — considering that everything you touch instantly kills you. If ERE had just compacted it slightly it could have been a worthy game, but, as it stands, it's somewhat dull and that is a real shame.

Anthony — CRITICISM

From the company who brought you GET DEXTER comes their latest graphic's masterpiece, PACIFIC. Unfortunately, that is all that it seems to be — a graphical masterpiece. In terms of playability and lasting interest it's not all that good, because of it's sheer immensity. If you like mapping then this game may interest you, but for those of you who don't fancy cartographing the whole of the Pacific ocean I think you should leave it alone.



Paul

CRITICISM

THRUST is a very simple but effective game, the graphics are basic but do the trick quite nicely. The gravity of the planets took quite a while to get used to but once mastered the game becomes very playable, and dare I say it, reasonably addictive. I found myself playing it for hours, always trying to beat my previous score. Overall, a simple but addictive game.

complexes avoiding the Limpet guns, and what's more difficult, make your way out with the pod in tow.

As you progress your fuel depletes and has to be topped up

Anthony

CRITICISM

Well, it's not GRAVITAR, and that's a pity, but on it's own merits, this is a neat little game. Perhaps it won't go down well with the blasters — it calls for cool calculation and a very accurate touch. The block scroll was a naff idea, as you move off the screen, you come on the bottom of the next one, so if something you want to shoot is on the join, it can be tricky. The controls are a bit sluggish, a bit like a planet with treacle for atmosphere.

with fuel found on the planet. To collect the fuel you just hover over it and activate the tractor beam, once on board the fuel canister will disappear. Further into the Empire's system, you will encounter planets with Reverse Gravity and something even more deadly. . . .

Presentation 79%
Simplicity itself.

Graphics 70%
Basic but effective

Sound 65%
Engine noises, and spot FX, who needs more?

Playability 82%
Plenty of things to do, and it's good fun doing 'em.

Addictive qualities 83%
Once you've started, it's hard to give up.

Value for money 94%
All this for under two quid what more could one want?

Overall 86%
Hours of fun for next to nothing. Go and get it now.

Lee

CRITICISM

The first thing that struck me about this game was the colour, it's absolutely amazing, and the superb graphics. Unfortunately I feel the game is spoilt by the repetitiveness of the screens and their sheer numbers. The game is far too vast for it to be addictive — wading through hundreds of pointless screens gets a bit tiresome to say the least. I feel a more concise version of the game would have gone down a lot better. Overall it's just too overwhelming.

replenish your tanks — what a relief!

You will also come across mines and barrels; mines can either be shot or avoided like the plague as just one touch will blow you into little bits. Barrels can be used to your advantage as they can be shunted around and used to blow holes in horizontal rock beds by shooting them — but beware, because once they have been shot you have only a short time to get out of range of the blast.

Sextants can be found embedded in rocks, these can be walked into and once the fire button is pressed a map appears showing your position. You will also see green doors, and when these are entered you find yourself in a maze of galleries which have hidden in them spare ammunition and a magic lamp which gives you 3 extra lives — but beware there are lots of booby traps around. Finally, if you come across a lamp post (a lamp post?) you're nearly there. Have you got what it takes to become richer than your wildest dreams?

Presentation 91%
All the useful instructions, good packaging.

Graphics 94%
Excellent implementation of an inner space fantasy.

Sound 65%
Not much, but helpful.

Playability 81%
Easy to get into, lots of things to do.

Addictive qualities 76%
Can get frustrating due to the immensity of the game.

Value for money 79%
Hundreds of screens for ten quid.

Overall 82%
Take the plunge and dive into the Pacific.

PRO TENNIS

Loriciels, £9.95 cass, Joystick and keys



Oh well, Wimbledon is over for another year but courtesy of **Loriciels** you can defrost your strawberries, whip up the cream, uncork the champers and enjoy all the palava of *Pro Tennis* on your Amstrad. On loading up, the title screen burbles the instructions on how to play with a scrolling message of commands as well. Pressing Enter puts you on to the main menu which consists of four windows super-imposed on the tennis court. From these you can choose the number of players and the skill level of each and the number of sets to be played — which can vary from one to five depending on how fit you feel. There's also an option on which court to play, grass, clay or hard surface — they alter the bounce of the ball and the speed of movement of the players.

Anthony — CRITICISM

Allo, Allo all you Anglaise peoples, anozther mazterpeece frum over ze channel rendezvous wiz Loriciels in ze shape of ze PRO TENNIS. Et what nice game it iz, we haz ze finesse of ze petit ball boys who do their stuff vhen ze ball collides wiz ze net. I can not vait until ze oopen tournament Francais, but until zen I will quite happily ploy ze Pro Tennis, au revoir!

You can also select between automatic and manual mode, in automatic mode the player hits the ball automatically (that's why it's called auto mode, logical really), as long as he is standing in the right position. However, in manual you again have to manoeuvre him into the correct position and then press fire to strike the ball.

Onto play; the screen shows a press box view of the court and your player first serves from the bottom right of the screen. The crowd sit pensively, as play begins, obviously in eager anticipation of a raring match, and the serve comes — your player can then run merrily around his half of the court. The winning of a game is accompanied by the cheers of the psychadelic crowd who happily bounce up and down in the excitement.

Paul — CRITICISM

I must admit I really enjoyed playing this game, but I did get the feeling playing against the computer was a bad idea because I never won, not even on level one! What seemed very strange to me was that I could never win a game when my player had his back to me, but when he was facing me (far side of the court) I was smacking balls all over the shop. This game, surprisingly, is very realistic as it follows the usual rules of tennis. The movement of both players is quite impressive as they run around court chasing the ball. You can even recover from a lob shot. I like it!

Lee — CRITICISM

After last month's abyssmal offering from Loriciels I was slightly dubious of their latest sporty offering, but credit where credit is due, this isn't such a bad offering at all. The variety of options are well thought out and makes the game playable on an arcade level as well as a simulation level. The graphics pose no problems, are well defined and not too much of a stain on the old mince pies. If you're pining for a weally wather super game of Tennis then this is well worth checking out.

As usual to begin a match the ball must be served; this is done by pressing the fire button and releasing it as the ball starts to fall. If the ball hits the net it's first service, and the serve is re-taken. The ball can also go out for a fault as in normal tennis. If, for any reason, the ball should hit the net, then an eager little ball boy will scamper out on to the court and retrieve it.

The higher you allow the ball to bounce before returning it will determine the type of shot played; hitting the ball early will cause it to lob over the net. Hitting the ball at the height of its climb will smash it over the net. The ball can be directed over the net by use of the forehand and backhand strokes in an attempt to put your opponent off balance.

Pro Tennis follows the normal rules of any tennis match, where five games normally win a set. From there, depending on how many sets you previously decided to play, you will either have won outright or play will continue.

Presentation 84%
Lots of options, well instructed.

Graphics 87%
Nice and nippy.

Sound 61%
Thwackety, thwackety, bounce, cheer!

Playability 90%
Great mixture between arcade and simulation.

Addictive qualities 82%
Ok, as long as you win.

Value for money 75%
A tennis racquet could be cheaper, but it's not bad.

Overall 85%
If you like tennis, give it a spin — the ball's in your court.

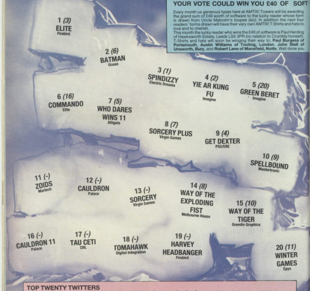
TOP TWENTY FOR OCTOBER

Here we go again, the Top 20 as decided by AMTIX! readers. The figures in brackets are last month's positions.

YOUR VOTE COULD WIN YOU £40 OF SOFT

Every month us generous types here at AMTIX! Towers will be awarding the grand sum of £40 worth of software to the lucky reader whose form is drawn from Uncle Malcolm's toupee (sic). In addition the next four readers' forms drawn will have their very own AMTIX! T Shirts and hats to love and to cherish.

This month the lucky reader who wins the £40 of software is Paul Harding of Hawksworth Estate, Leeds LS5 3PR (no relation to Crumbly honest!). T-Shirts and hats will soon be winging their way to, **Paul Burgess of Portsmouth**, **Austin Williams of Tooting, London**, **John Stell of Unsworth, Bury**, and **Robert Lane of Mansfield, Notts**. Well done you



TOP TWENTY TWITTERS

A very big THANKS to all of you AMTIX! groupies who voted this month, we don't mind if you don't agree with our joystick junkies. That's what democracy is all about - people arguing, disagreeing and fighting amongst themselves all the time!. Keep your forms rolling in, that's important if the chart is to be representative.

It did not take long for the AMTIX! Accolade, *Spindizzy* to be toppled from the number one spot by an old favourite *Elite* from **Firebird**. There are no less than five new entries, including another AMTIX! Accolade, *Harvey Headbanger* from **Firebird** again! There is also a couple of re-entries as well.

It's most important to fill in your scores, if you want a mention in the new regular Saffron's Scoreboard feature. Do fill in all the form, we noticed some people have been skipping bits, now that's very naughty, so fill in all of it, y'hear?

FT WARE

lot and could you all write to Auntie Aggie with your chest sizes for the T-Shirts as soon as possible please.

Remember, voting is simplicity itself and will only cost you the price of a stamp. Just fill in the form, all of it, and list your five favourite games in descending order with the best a number one and put your T Shirt size next to your name. If you don't want to cut up your precious copy of AMTIX! write all the details on to a postcard or the back of an envelope, or you can always photocopy the form. Whatever you do, do it right! Please!

AMTIX! READERS TOP TWENTY CHART VOTING FORM

Please write in CAPS in an eyestrain free manner.

Name ....

Address ....

....

....

Postcode ....

The World's five hippest games in order of preference are:
TITLE

1 ....

2 ....

3 ....

4 ....

5 ....

My machine is a 464/664/6128/8256 (delete as applicable). If I am a winner the game I would like is:

....

Send your coupon to:

AMTIX! TOP TWENTY, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB

SAFFRON'S SCOREBOARD

Greetings gamesters, and welcome to the first AMTIX! Scoreboard. No longer are your scores shown in the Top Twenty chart, but now feature on their own Scoreboard. It's easy to get on to my board, just go away for a few hours, build up a massive score on a game of your choice, write it down on the challenge form and post it off to me at AMTIX! Towers. Hopefully your score should appear on this page in the following months. I'm afraid that I haven't got any of my scores to enter onto the Scoreboard this month, to set the pace as it were, because I've been very busy trying to coach the team into shape after their abyssmal failure at the challenge, and against a 14 year old Sproglet, Stuart. No matter, there's lots of challenges to come and we're bound to win one of them, aren't we? Well, onto the scores . . .

BATMAN (Ocean)
9328 Paul Martin, Grantham.
5432 David Hedges, Upchurch.

BRUCE LEE (US Gold)
1,236,870 John Stell, Unsworth.
301,650 David Tirrney, Hamilton.

COMMANDO (Elite)
576,900 David Campbell, Edinburgh.
571,050 Stephen Ho, Runcorn.
346,650 Chris Bennet, South Woodham.
172,980 J McGilvray, Possildark.
116,550 J Alsop, Wednesfield.

DALEY THOMPSON'S SUPER-TEST (Ocean)
103,479 David Duvall, Liverpool.

DARK STAR (Design Design)
6,500 Andrew Bulle, Ingatestone.

ELITE (Firebird)
425,750, .45 Credits, Jonathon Potter, Telford.
78,456, .4 Credits, I Mohammed, Elstree.
408,946, .8 Credits, Gregor Gretz, West Germany.

GET DEXTER (Pss/Ere)
94,581 Austin Williams, Tooting.

GHOST AND GOBLINS (Elite)
69,000 J Smith, Manchester.

GREEN BERET (Imagine)
1,145,560 Paul Jolleys, Hindley Green.
185,820 Sam Dougan, Armagh.
128,000 Richard Nicholson, Sutton.
116,240 J Henderson, Brixham.

81,100 Neil Spencer, Wembury.
79,080 Robert Lane, Mansfield.

GUNFRIGHT (Ultimate)
30,199 Dollars Peter Thwaits, Padgate.

HIGHWAY ENCOUNTER (Vortex)
42,640 Alistair Alexander, Pitteuchar.

KUNG FU MASTER (US Gold)
139,100 Simon Machell, Wallasey.
52,500 N Fenton, Stratford.
41,600 Jeremy Parlons, Golders Green.

SPELLBOUND (Mastertronic)
99% Paul Harding, Leeds.

SPINDIZZY (Electric Dreams)
Completed Julian Hearn, Aylesbury.
218 Jewels Daryl Ward, Wigston.
53% J Fontana, Addingham.

WAY OF THE EXPLODING FIST (Melbourne House)
32,930,800 Zak Sherlock, Peacehaven.
11,710,000 Stephen Maher, Glasgow.
2,560,000 Steven Frost, Newthompe.
47,500 Niel Williams, Swansea.

WHO DARE WINS II (Alligata)
981,900 Roddy Campbell, Edinburgh.
232,540 Paul Burgess, Portsmouth.

YIE AR KUNG FU (Imagine)
89,697,850 Jan—Aage Bruvoll, Norway
82,942,660 Dean Giles, Bristol.
80,168,670 Simon Benn, Wortley.
27,530,050 Jason Gazzard, Leeds.
8,060,000 Cambell Wilson, Erskine.

So there's the standards to beat, there will be a new selection of highscores on the Scoreboard next month, but the only way they will get here is from you. So either fill in the challenge form or slip in your score with your OTS letters, they'll all come to me eventually. Address as always is: **Saffron's Scoreboard, AMTIX!, PO Box 10, Ludlow, Shropshire. SY8 1DB.** Until next month, Goodbye!.

Saffron Trevaskis



THE BIFF BASH BOPPITY BOP COMP..

WIN A COMPACT DISC PLAYER!!!!

Latest in the line of bash 'em ups (The physical alternative to shoot 'em ups) is *International Karate* from **Endurance Games**. It follows the fortunes of a Karate champ as he whisks around the continents battling with his opponents. To get the AMTIX! team some practice for this game your ever—so—lovely comps minion thought it would be such a jolly wheeze if we took them along to the Karate Class. So last week Lee, Dick, Tony, Saffron and Malcolm (With bathchair in tow) all trooped down to the class, all determined to prove that they were not going to be bashed by a bunch of thugs in dressing gowns.

Lee was the first one for the trial, unfortunately things did not go quite according to plan because he wasn't allowed to use a joystick and went off into a corner for a sulk, so the next Challenger was called up, Tony. (Have you noticed I'm working down the masthead?, this way I don't have to endure all the pain. Oh, by the way did you know his nickname is Muffin. No I don't know why, yet!) Comps minions don't get mentioned at all. Hah!) Tony had an admirable go and easily beat his opponent by consistently babbling on about his highscores and in doing so bored the other chap to death.

Dicky was next in line and threw the other chap to the floor with ease and then planted his carcass neatly on the poor fellow's head (He went into emergency surgery and we haven't heard a peep from him since). Saffron was pretty appalled by all this miserable behaviour and challenged the whole of the Class to a battle. Now you know our Saffron, not the most tactful of people, and when thrown to the floor first time she said some of the most insulting things (far too unprintable for this esteemed organ) and viciously attacked the instructor with her reinforced brolly. The long and short of this tale is that we all got slung out of the class before poor old Malcolm could have a go. Oh dear, now Malcy doesn't like to feel left out so we all tramped back to the Towers and started to tell him that he wouldn't have enjoyed it much anyway.

Determined not to be done down by 'these young upstarts' he tried to prove himself. (Not a wise thing for a man of his age) Viciously throwing his hand at the door post with a quick 'Hiiiyyyyaaa!!!' he ended up with two broken knuckles — as if he hasn't got enough problems already.

Oh dear, minion feels very sorry for Crumbly and so loads up *International Karate* for him to have a quick bash. He likes it, he's doing well. Next day he phones up those nice people at **Endurance Games**, and they're so pleased he's pleased that they're going to give away a Compact Disc Player to the winner of this competition and a copy of the game to the 30 runners-up.

Now we're not going to give them away just like that so a few questions must be answered before we happily dispatch the prizes. You have to answer the following please.

1. What is the first belt obtainable in Karate?
2. Name three other martial arts.
3. Name three other martial art computer games.
4. What is the belt that comes after the Black belt?
5. Name three Martial art weapons.

Entries on the a postcard or the back of an envelope to: **THE BIFF BASH COMP, AMTIX! Towers, PO Box 10, Ludlow, Shropshire, SY8 1DB.** All answers must be inside the Towers by the 6th of October or there'll be no compact disc player for you!

AMTIX! COMPETITION

25 Copies of INTERNATIONAL KARATE from Endurance Games to be won too!


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AS SURE AS EGGS IS EGGS

Though the Arcana has had to be dropped this month, please don't worry. It will be back again as usual, next issue. The reason for its absence is threefold. Space is limited, I have three excellent products to examine and there is so much material in terms of tips, maps and ideas that I want to be able to do everyone justice when I print them. Please keep sending in your solutions and problems and yours truly will get around to dealing with them before Judgement Day.

Space is probably infinite but AMTIX! exists in a more radical universe. The number of pages I get is directly proportional to the number of drinks I buy Old Crumbly. Leprechauns get paid by the inch however, not the page, so bribery soon becomes an expensive business. I shall have to discuss this problem with our warped Comps minion and seek a way of gaining revenge.

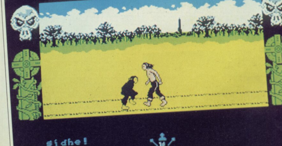
Still, not a moment to lose. Be seeing you.

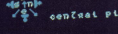
TIR NA NOG

Gargoyle Games, £9.95 cassette, £14.95 disk

Tir Na Nog — The Land of Youth, the Other World. Home to a hero. Cuchulainn was the greatest of Heroes. He had been defeated only by fulfilling destiny. Now he wanders the land of *Tir Na Nog* on a quest he has chosen himself. Somewhere in this shadowland lie the four fragments of the Seal of Calum. Though the power of their parts is individually great, no longer can the seal fulfill its purpose — the imprisonment of the Great Enemy. Born of the age of Heroes, Cuchulainn can ensure its existence through the cycles of the universe if only these parts may be re-united and activated. And then DC 10s might fly . . .

This game was one of the greatest titles to ever appear on the Spectrum and ensured a reputation for quality and imagination for **Gargoyle Games**. It was







almost a legend itself in the fast and ephemeral world of home computer gaming. Now the legend has new life in the new age of the Amstrad. The game is most unlike normal adventures. It's a true animated adventure.

Cuchulainn explores the terrain by walking across a three stage scrolling backdrop in glorious Techno (4) Colour mode. Compared to most other computer characters, Cuchulainn is a giant — a well animated one at that. His hair flows in the breeze as his giant strides take him further on his quest. When he fights, ferocious lunges are made against his adversaries.

As visitors are not welcomed, *Tir Na Nog* may only be traversed by using the horrendously complex series of interlocking roads. The matter of getting anywhere is further complicated by the fact that our hero may only walk to the left or right of the screen. If he wishes to travel 'into' or 'out of' the screen, the view must be altered so that the desired direction now lies to the left or right. Though a compass is displayed in the lower third of the screen, a pencil and paper are essential to really find your way around.

The land is populated by creatures of a bygone age. Called the Sidhe, these pseudo-apes are but a shadow of their former selves, having once been a great race that protected the Seal of Calum in happier days. Now, as nobody in this place is actually alive, then nobody can really be killed. But (and this is a big But), encountering an enemy without proper protection (the discovery of which can form a quest in itself), has the effect of making you lose whatever objects you may have acquired and returns you to the beginning of the game. There are others you may encounter. Some may be helpful though perhaps at a price. It is always advisable to be wary. Thoughtfully, a load/save game option is available.

All manner of artifacts wait to be discovered in the darker corners of the land. Scrolls may hint at greater prizes elsewhere. Stranger artifacts may be beneficial or otherwise. More often than not, it is up to you to uncover their use. Of course, weapons may be found but these are normally only effective against certain opponents. Up to four objects may be carried at once and an inventory of these is constantly displayed at the bottom of the screen. An asterisk is used to highlight the object currently in use.

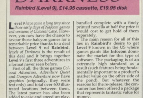
It takes some time to get used to the idea of changing the view (especially as the character may face in any of four directions as well) but once this rather peculiar system is understood, play progresses smoothly. It is in the nature of the game that for much of the time, very little is happening. Cuchulainn is free to admire the background scenery which often contains landmarks such as a dramatically silhouetted castle surrounded by fearsome hawks. There is plenty to see in *Tir Na Nog*.

The thing about this game I really enjoy is its open endedness. The freedom to explore and play differently in each session make the game far more interesting than would seem at first sight. The last thing you could play this game for is speed, but its depth is most remarkable.

Gargoyle supply a well written instruction booklet which provides all the background detail needed to get the most from the game. The history and mythology surrounding the Seal of Calum makes for fascinating reading.

Tir Na Nog is an unusual and demanding game. It requires a great deal of patience from the player and I doubt whether it will appeal to everyone. However, *Marsport* was modelled on this great adventure — at least in terms of presentation, and that was well received. But this is the original. And a classic game it is too.

Atmosphere	91%
Plot	95%
Interaction	N/A
Lastability	93%
Value for money	93%
Overall	92%



JEWELS OF DARKNESS

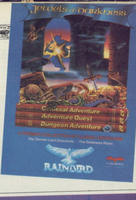
Rainbird (Level 9), £14.95 cassette, £19.95 disk

Level 9 *have come a long way since those early days of Nascom games and versions of Colossal Cave.* However, you now have the chance to savour those halcyon games for a remarkable price thanks to a deal between **Level 9** nd **Rainbird**. *Jewels of Darkness* is the result of this deal and it brings together **Level 9**'s first three adventures in a format never seen before.

First of all, the three games *Colossal Adventure, Adventure Quest* and *Dungeon Adventure* now have graphics (originally, they were text only) and total over 600 illustrated locations between them. The latest parser has also been added to ease and speed up play. Even the legendary lenslok system is now used for protection. Finally, the three titles have been bundled complete with a finely printed novella at half the price it would cost to get hold of them separately.

The main reason for all of this lies in **Rainbird**'s desire to get **Level 9** known in the US where games giants like **Infocom** dominate the market for this type of software. The packaging is of an extremely high standard as a result (such features being fundamentally important to a product's market value on the other side of the pond). But whatever the reasons for the re-release, the consumer has been offered a package that represents fantastic value for money.

The manual, as I've already mentioned, is beautifully printed and contains full loading instruc-



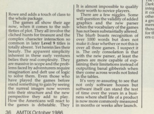


tions, notes on the parser and the level of interaction it can cope with, scenarios for each of the games and a novella *The Darkness Rises* which won't win the Booker Prize but still provides a decent read. The book weighs in at a respectable 68 high gloss pages cover to cover. The cover itself is beautifully illustrated by Susan

carved into the cliff north of the
river, its tongue forming a bridge over
the waters to you. A ruined tower stands
on top of the cliff.
What next? E
You are on an east-west road beside the
river and north of a flat grassy plain.
A line of stepping stones leads to a
small island in the water.
A young girl, with flowing locks, sits
on the island.
What next?

might not take into consideration the age of the games and view them in their proper light. English users however will still be able to appreciate how far in advance of their time the Austin family really is. These games are real classics and should form an important part of an enthusiast's collection.

What next? N
You are in a smooth, round north-south
passage. A flickering light is visible
to the north.
What next? N
You are at a junction in the round,
north-south passage, illuminated by a
jet of flame from the floor.
To the east is a treasure vault,
completely filled with valuables of
every kind.
What next?



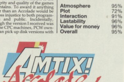
Rowe and adds a touch of class to the whole package.

The games all show their age now, when it comes to the subtleties of plot. They all involve the cliched hunts for treasure and the complex character interaction so common in later **Level 9** titles is totally absent. Yet herein lies their beauty. The apparent simplicity inherent in these early ventures belies their real complexity. They are massive in scope and the problems faced by adventurers require imagination and deft use of logic to solve them. Even those who have played the games before stand something to gain by seeing the surreal images now woven into their structure and the new perspective they add to play. How the Americans will react to the games is debatable. They It is almost impossible to qualify their worth to novice players.

There are a few niggles. Some will question the validity of added graphics and the new parser when the vocabulary of the games has not been substantially altered. The blurb boasts recognition of over 1000 words but does not make it clear whether or not this is over all three games. I suspect it is. The only consolation is that with the new parser, at least the games are more capable of explaining their limitations instead of outputting banal gibberish when they come across words not listed in the tables.

It's very re-assuring to see that not only software houses but software itself can stand the test of time over the years in a business where shelf life of a product is now more commonly measured in months or weeks after launch.

The release and format of *Jewels of Darkness* stands as a tribute to the integrity and quality of the games it contains. To award it anything other than an Accolade would be a gross injustice to both programmers and public. Incidentally, though the version I received was for the CPC machines, PCW owners can pick up disk versions with graphics for the same price as a CPC diskette. I can almost smell those dingey passages now . . .



Atmosphere	**95%**
Plot	**72%**
Interaction	**91%**
Lastability	**96%**
Value for money	**96%**
Overall	**95%**

THE FOURTH PROTOCOL

Century Communications (The Electronic Pencil Company), Price to be announced

In the deadly game of the superpowers, there is, or rather was, an agreement. Signed in 1968, it was called the Nuclear Non-Proliferation Treaty. Publicly, it guarded against powers giving away their technology or weapons to other nations. Secretly, the agreement ensured that the three nuclear powers (at the time) would follow certain procedures in protection and handling of their nuclear weapons. There were four protocols to be followed. The first three simply related to the handling of nuclear technology. The *Fourth Protocol* expressly forbade any power to clandestinely bring a nuclear weapon, assembled or otherwise, onto the territory of another power with the intent to detonate it from a hidden point. Nobody had ever dared breach the fourth protocol. Until now.

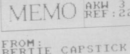
The Soviets have devised a plan to smuggle a nuclear device into the UK and detonate it just prior to the 1987 General Election. Soviet disinformation specialists will ensure that the blame will be laid at an American military establishment in this country. The effect should be the election of a hard left government dedicated to the UK's withdrawal from NATO and the establishment of a totalitarian state. This would lead to the breakdown of NATO and facilitate an invasion of Western Europe by the USSR. It is known to a few as Plan Aurora.

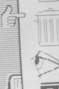
You play John Preston, newly appointed head of a branch of military intelligence in the United Kingdom. It is your responsibility to uncover the true nature of this plot from only the barest few leads and prevent it from being followed to its terrifying conclusion. To do this, you must co-ordinate your resources from an operations' centre. The process will be complicated not only by the ambiguity of the leads you have but by other, unconnected events, that still require your attention.

The game itself contains three sub-games which must be solved in order. These three games are called *The NATO Documents*, *The Bomb* and *The SAS Assault*. They are all fully icon driven and are played in 'real' time. Text input is only in the form of pure data such as a name or number. All other interaction is simply keypress response to icons and prompts.

During the game, you have options of creating files about suspects or examining existing files (though more often than not, verification of the existence of certain files needs to be established first anyway). Watchers in your unit are available to tail certain people in the hope of uncovering a new aspect of the plot. Unfortunately, there are a lot of red herrings. Also, if progress is not made, you may lose the confidence of your superiors. This can lead to the withdrawal of manpower or yourself from command depending on the seriousness (or perceived seriousness) of the situation.

After successful completion of one part of the adventure, a password, necessary for progress in the second part, is obtained, thus ensuring the sequential nature of play. Other passwords are necessary from time to time. When these are brought to your attention, they are in the form of a numbered code. Cross referencing this code with one of three cards included in the package results in a slightly mis-spelt ver-









sion of the true password. Common sense should now make the required word available. Passwords are usually necessary to gain access to other files kept in different departments and allow them to be transferred to your own for later examination. Due to the long winded nature of password translation, it is advisable to take note of a code and then freeze the game whilst it is interpreted. Otherwise valuable time will slip away.

The tension and atmosphere prevailing through the entire game are nothing short of remarkable. Paranoia soon sets in when one agent reports the mysterious actions of another and, after investigation, the second agent seems clean. Could it be time to investigate the originator of the information? It's even possible to put a watch on yourself!

The pressures of the sub-plots add to the overall confusion and can lead to a lowering in status if they are not handled correctly. For instance, it may be possible to follow one of four courses of action when a newspaper leak about some of your activities becomes known. Should you shut down sensitive operations, investigate your own staff, ignore it or attempt to obtain a court order against the paper? The last action can end up attracting more unwanted attention from the media.

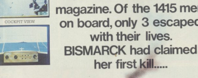
The Fourth Protocol is amongst the most exciting and original adventures I've ever played. It's superbly written and has the advantage of being taken from the plot of one of the greatest best selling books of the decade by Frederick Forsyth. The packaging is impeccable (and contains much useful material including a full glossary of intelligence terminology used throughout the game). It is also an incredibly difficult game to play. The necessity for total concentration during play is paramount. Good luck. Western civilisation is at stake.

Atmosphere	95%
Plot	98%
Interaction	96%
Lastability	95%
Value for money	95%
Overall	96%

Battle for Midway, Battle of Britain, Theatre Europe, Falklands '82, Iwo Jima, AND NOW -

Bismarck





On the evening of 24th May 1941, HMS Hood took a direct hit in her magazine. Of the 1415 men on board, only 3 escaped with their lives. BISMARCK had claimed her first kill.....

AIR RECON MAP

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ONLY THE BRAVEST FLY ...
TOMAHAWK
AMSTRAD
464, 664, 6128, COLOUR OR GREEN SCREEN
BY D.K. MARSHALL
ADAPTED BY DARRELL D.
Cassette 9.95 Disk 14.95
TOMAHAWK – a stunningly realistic flight simulation that puts you in command of an Apache Advanced Attack helicopter. Flying low over a spectacular 3D real world display with over 7000 ground features – TOMAHAWK puts you in the hot seat.
Ground attack and air-to-air interception is the challenge – day or night in the thick of the battlefield. Your combat mission is to locate and destroy enemy ground forces. It could be science fiction – it isn't – the Apache is for real ... the meanest, deadliest combat helicopter ever.
You have the weapons, the machine ... climb in and prepare for take off!
Spectacular 3D cockpit view with over 7000 ground features
Authentic aerobatic performance
Ground attack and air-to-air interception, with laser guided missiles, rockets and 30mm gun
Doppler navigation and target tracking
Day/Night vision systems
Cloudy, Crosswinds, Turbulence
Pilot ratings – Trainee to Ace
Impressive sound effects
Pilots Notes
Also available on Spectrum
ONLY ACES SURVIVE IN ...
NIGHT GUNNER
AMSTRAD
464, 664, 6128, COLOUR OR GREEN SCREEN
BY R.J. SWIFT
ADAPTED BY TIM MOORE
Cassette 7.95 Disk 13.95
NIGHT GUNNER – The amazing air battle scenario that stretches you to the very limit – guns blazing, enemy fighters attack from all directions – 3D ground attack sorties and there's still the flight back home.
NIGHT GUNNER is an action packed arcade game based upon a Second World War scenario. You are the gunner and bomb aimer whose task is to defend your plane against enemy attack and destroy the ground forces in each of the challenging missions. The rewards are high for the expert marksman, but beware! The battle becomes tougher with each new mission.
30 ground attack missions
Realistic 3D effects
Explosive sound
1 or 2 players each with 4 levels of difficulty
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AMSTRAD CPC 464, 664, 6128
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Fighter Pilot Disk £12.95
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SPECTRUM
Night Gunner 48K £6.95
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GO TO WAR AND CRACK THE WORDSQUARE

AMTIX! COMPETITION

All you have to do is find the following words in the wordsquare: WAR, MARTECH, SHOOT, BLAST, AMSTRAD, EMPIRE, EXPLODE, DESTRUCTION, LASER CANNONS, HERO, VICTORY, STAR, DEATH.

50 Copies of Martech's new game, WAR to be won!

Annihilation is the name of the game in **MARTECH**'s latest offering, *WAR* which promises to be the fastest, most addictive BLAST 'em up yet seen on the AMSTRAD. The theme of the game is to SHOOT and defeat the evil EMPIRE that are waiting pensively to attack and EXPLODE your craft causing the ultimate DESTRUCTION of all resistance. If you manage to survive their LASER CANNONs then you will be able to hold you head up high and return home a HERO. VICTORY will be yours. So head for the STARs and laugh in the face of DEATH.

Here is a specially adapted word square designed by your ever faithful minion in the eternal struggle to bring you punters lots of freebies, this time those cheerful chaps down at **Martech** are giving away 50 copies of their game *WAR*, which, hopefully, should be reviewed next month. Once you have found all the words pop your entry into an envelope and post it off to, MINION'S WAR, AMTIX!, PO Box 10, Ludlow, Shropshire, SY8 1DB. Get them in by October 6th and you'll soon find yourself going to *WAR*!

WAR SEARCH PUZZLE WORD SEARCH

X	S	H	O	O	T	E	X	C	P
K	H	S	C	N	W	B	Q	D	A
O	P	U	A	E	M	P	I	R	E
S	D	U	N	X	T	A	O	N	N
E	L	O	N	V	O	R	P	B	O
H	E	R	O	I	A	E	A	M	I
L	X	H	N	C	M	S	F	M	T
U	P	E	C	T	S	A	L	B	C
R	L	L	R	O	T	L	E	J	U
X	O	L	T	R	R	K	W	A	R
I	D	O	O	Y	A	G	B	F	T
T	E	M	Y	Z	D	T	I	O	S
M	L	U	U	S	O	F	S	H	E
A	Q	M	U	Q	H	T	A	E	D

NAME ....

ADDRESS ....

....

.... POSTCODE ....



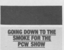
NOW A DICTIONARY OF COMPUTING

In recent years computing has changed from a mysterious occupation dominated by a few, to being a hobby or help for millions. The newly published *Collins Gem Dictionary of Computing* caters for the new computer user as well as the traditional student of computer studies.

This handy pocket size dictionary is essential for the beginner and is aimed primarily at people using micros in the home, office or school, but it will also appeal to the expert.

It contains vital information on over 2,000 terms from access to zero compression, augmented by almost 100 diagrams and explanatory captions. Fields covered range through hardware, software, programming, data and word processing, languages, systems and graphics, to those areas of information technology in which computers play an important role.

The author of the dictionary is Ian Sinclair who has written numerous computer books, including four on the Amstrad. The dictionary sells for £1.95.



GOING DOWN TO THE SMOKE FOR THE PCW SHOW

As you read this we will be in London for the 9th PCW show which takes place from the 3rd to the 7th of September. We've got our own stand, under the Newsfield name, Just think, you'll be able to meet the whole of the odious team at some time during the week, unfortunately Saffron won't be able to make it this year — she's on her hols, but Malcolm, Lee, Dick, and Tony will be there in force as will a good many other companies.

You'll be able to meet some of the big software companies there such as, **Activision**, **Alligata**, all the Telecom lot (**Firebird**, **Rainbird**, **Beyond**, **Realtime** etc), **Bubble Bus**, **CRL**, **Domark**, **Gargoyle Games**, **Gremlin Graphics**, **Hewsons**, **Melbourne House**, **Mikro—Gen**, **Ocean** and **U S Gold**. It's good to see them coming out in force after a poor turn out at the Amstrad Show. See ya there!.



This month's caption story competition. Winsome Amanda is having some gyp from the powers that be at Harry Oversoft (Sorry — Ariolasoft). Not content with tying her up to titilate the masses for their Wild West game, now she's being buried alive with a day's worth of faulty returns. All you have to work out is what game she's trying to advertise now.

AT LAST THE LEGEND BECOMES A REAL



A HARDY CRICKET PERENNIAL

Blimey **Audiogenic Software** are promising to make *Graham Gooch's Test Cricket* a hardy perennial in the software market. Their bossman, Henry Smithson, says this will be achieved by means of conversions and continuous improvement. Just to make the point the company has recently released the game for the PCW8256 and 8512 machines. Oh well, it can't be much worse than the England team or can it?

TYING UP THE SOFTWARE DEALS

Amstrad has been busy of late organising leisure and business software deals to support the launch of its IBM PC compatible computer this week.

On the business front it is probable the Personal Computer 1512, as it is called, will be supported by three cheaply priced software programs. They are *SuperCalc 3*, *WordStar*, and *Reflex* database.

A mere one and a half years in the making *T T Racer* is eventually on the way from **Digital Integration**. Rod Swift's Meister Werk has taken 'a little longer than I anticipated' according to Rod. Anyway, he has finally emerged from **Digital**'s Camberley bunker waving Spectrum copies of the game, and a conversion is said to be 'on the way'. This game has been endorsed by Suzuki's top driver Paul Lewis, and you don't even need major surgery when you crash. The unique feature of the game is the way the whole screen tilts when going round a corner.

To illustrate this point Rod turned on a video film made from a camera strapped to a bike's fuel tank going round Donnington Park 'this is what I was after. The main problem was finding a routine to do the filling of backgrounds fast enough — I didn't want to compromise on the thrill you get from the sheer speed of a grand prix bike.' The emphasis has been on playability with the Spectrum version. The bike when leaned over stays at that angle until you move it back, except for very small tilts where it is self centering — allowing you to not have to constantly waggle the joystick around to try to go in a straight line. Also when you crash, you just pick the bike up and start again.

The other bikes will also attempt to avoid you if at all possible. There are several grades of opposition and the game can be played over just one race or a whole Grand Prix season, with 12 different tracks. Lets hope the Arnold version hits the streets soon, now where's me helmet and gloves?

AN INFOCOM PAN GALACTIC ROMP IN SPACE

Leather Goddesses Of Phobos is the title of a new style **Infocom** adventure, kicking off their comedy range. Now, get this straight; LGOP is not a game for uncorrupt five year olds (like Saffron! Aaaargh, get that brolly away, I didn't mean it)!

The game starts off in 1936, of all times, in an uptown sleaze bar, in Upper Sandusky, Ohio. From the dark corners, a hoard of slimy aliens pin you down with their equally slimey tentacles. Unfortunately, the ensuing brawl results in your being carted off to Mars, or more specifically, Phobos, one of the moons. Not being the sort of guy who misses any tricks, it soon comes to your attention that the aliens are in the employment of the *Leather Goddesses of Phobos*! Oh no! Of course, like all self respecting Martian dictators, they are after total domination of the planet, Earth, and being a sort of super hip human, you have been selected from the possible 5 billion other contenders to test out some of their indescribably degenerate equipment in preparation for the ensuing onslaught. Of course, they don't just want Earth to be another member of their non existent empire; these sex mad goddesses need a private playground, and Earth is the most convenient place for it.

Realisation suddenly dawns into your wildly extravagant life, that freedom in their field of reproduction can go a little too far!

Now, having escaped from the goddesses, you launch yourself into the more perverse level of society in the solar system, with your playmate, Trent or Tiffany, depending on your tastes in that area of entertainment. Trying desperately not to be distracted (you should try, at least) by the erotic adventures to be had on planets other than your own, (like the full hour of adult entertainment provided by the husband/wife of the Sultana/sultan) it is your objective to assemble the various bits and pieces needed to form an anti-goddess device.

If you're not like the rest of us here at AMTIX!, or a wonderfully moral stable sort of human, then you can wimp out, and play on one of the two lesser levels of naughtiness, but then again, if you're more like Uncle Malcolm, (a professional with the dirty old raincoat), then get your brain into the right gear, and let yourself go. Even the packaging comes complete with a Scratch and Sniff card, and a 3D comic book to add to the realism, as if your imagination wouldn't do that for you. A standard level of difficulty for **Infocom** games, this, coupled with the stunning imagery that personifies **Infocom** adventures, ought to make this well worth the £24.99 asked for it, proving many nights of wholesome entertainment if you can't get your hands on the real thing!.

WATCH OUT THE SAS ARE ABOUT

Software company, **Mikro-Gen** promise to have a member of the elite Special Air Service on their stand at the PCW Show in London to help publicise their latest game *SAS Strike Force*. It is a full feature arcade game based around a number of SAS missions, all of which have been authenticated and indeed designed by active members of this highly trained forces body. Another game being previewed on the company's stand is *Frost Byte* which apparently features a hero who is a mobile and dangerous licorice allsort. Obviously needs chewing over!

WHO YA GOING TO CALL?

Not a lot of people know this but . . . most computer breakdowns are caused by a build up of static electricity. Just by poddling



across the office carpet can cause a build of nearly 35,000 volts! So if this energy is suddenly transferred to your Amstrad there'll be fried chips all round. Luckily those ever—so—clever people down at **Integrity Systems** have brought out their Static buster which diverts static from the screen, keyboard and joystick junkie (ie, you).

It consists of two itsy bitsy leads with a pick head on the end of each which is attachable to the screen and keyboard. A third lead attaches to an earth point with the unit acting like a static sponge, soaking up all the charges and then dissipating them safely away to the big static store in the sky. Sounds jolly useful, and only costs £49.95.

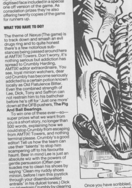
— STATIC BUSTERS!

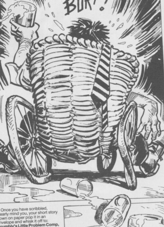
SMASH THE DRUGS RING WITH NEXUS!



Write A Story And Win A Unique Copy Of The Game With Your Own Picture In It!

Those nice people down at **Nexus** (The Company) have just released *Nexus* (The game) and to celebrate their first product launch they're giving away a very special version of *Nexus* to the winner. The winner's version will have their own digitised face included in a special one off version of the game. As consolation prizes they're also offering twenty copies of the game for runners up.





WHAT YOU HAVE TO DO?

The theme of *Nexus* (The game) is to track down and smash an evil drugs ring and to quite honest there's a few notorious substances being passed around here at AMTIX! Towers. Don't worry, it's nothing serious but addiction has spread to Crumbly Harding, AMTIX! editor extraordinaire. You see, loyal minion watchers, dear old Crumbly has become seriously addicted to a certain potion known locally as Old Flatulence Bitter. Even the combined strength of Lee, Dick, Tony and Saffron can not restrain him to his bathchair before he's off for 'Just one more' down at the OFB pushers, **The Pig And Ball Bearings**.

To win one of these ever—so—super prizes what we want from you is a short story, no longer than 500 words, explaining how we could stop Crumbly from escaping from AMTIX! Towers, and nothing terminal please. Crumbly's a good editor! Tell us how the team can use their 'talents' to stop him scampering off to his favourite haunt. Bear in mind Lee is just an absolute wiz with the powers of gentle persuasion (Often persuades me to clean his shoes by saying 'Clean my ruddy shoes minion, before I ram this joystick through your disembowelled entrails' in his dulcet tones.) Dick could restrain Crumbly by clearing out his food store and building a blockade of Cheese and Pickle samies. What kind of technical invention would Tony devise?, and Saffron — perhaps some kind of specially adapted brolly. Who knows? Your imagination is the only limit to the contents of the tale.

Once you have scribbled, clearly mind you, your short story down on paper pop it in an envelope and whisk it off to: **Crumbly's Little Problem Comp, AMTIX!, PO Box 10, Ludlow, Shropshire. SY8 1DB. Entries should arrive no later than Monday October 6th else there'll be no prizypoos for you!**

AM-TECH

THE NEW LOOK AMTECH

Hi there welcome to the new look Amtech. This month we've just about got it as we want it. Instead of the more normal review after review we decided to give you an insight into the world of programming, don't worry this mag isn't going to bore you with the basics, instead we go right for the heart of the machine. In this issue we delve into the secrets of the 6845, that little gem that controls the AMSTRADS' screen.

We take a look at a copying device that stops piracy, and take a sniff at the world of Digital Research's *CBASIC*.

I would like to feature things that you want; on the cards at the moment is a random disk access program that will allow you to do all sorts of strange things with your disk drive, or how about a *LASER BASIC* tutorial. Just drop me a line and let me know what you want.

Oh and a final word in your tabs, does anyone out there have ENTERPRISE software or hardware, I have just got one and would like to use it. The person who sends me the most stuff will receive £20 of software of their choice.

TONY CLARKE

PRACTICAL LOGO ON THE AMSTRAD

By Martin Sims, £6.95, Glentop

Glentop, who were among the first to publish a book in the United Kingdom devoted to Dr Logo on the Amstrad, are now the first to bring out a volume concerned with Amstrad Logo that does not concentrate on the turtle graphics aspect. **Practical Logo on the Amstrad** by Martin Sims deals in an exploratory way with the possibilities of using Logo for business and serious applications.

If you think that a computer language of which the most often used command seems to be 'Forward 100' and which seems about as profound as 'rt 90' and 'penup' is incapable of doing anything remotely serious, then think again — because *Logo* can do a lot more than show the turtle drawing pretty pictures — important as this is in an educational context. Remember too, *Logo* is related to both the list processing language, *Lisp* and to *Prolog* — the language of artificial intelligence experiments and the computer language that is thought to herald the approach of the fifth generation of intelligent computers.

The aim of this book is to act as a pointer to the way that *Logo* could be used outside the world of education given the use of a powerful computer with a large amount of RAM memory. If you are not familiar with the *Logo* turtle, five pages of Chapter One will introduce you to a basic sixteen primitives enabling you to produce graphics and edit procedures. By the second chapter it is starting to get more serious, the four areas of the screen display and co-ordinates are explained making possible the construction of simple bar-charts and pie-graphs.

Disk formatting is explained (with CP/M) and file editing is introduced. The control of text with the primitives, **rl** (readlist) and **se** (sentence) are included in the third chapter 'Decision Analysis' and there is a demonstration routine based upon the 'weight' given to each different factor in decision making. The procedure will ask for the weight on a scale of 1 - 10 for each factor to be considered and then calculate to produce a display. Chapter Four suggests a procedure for Sales Forecasts and Chapter Five has ideas about Investment Analysis. For the Investment procedure the program will ask for Investment Return Durations, Project Costs and Investment Returns, two procedures must then be defined to enable calculations to be carried out and displayed.

The procedures are not overlong and should not require long hours to be spent at the keyboard. The *Logo* routines are not much shorter than their equivalents would be in BASIC but have the enormous advantage of being more easily readable and understood. The non-mathematically inclined should be able to read through a program listing and understand the logic of it and this in turn should cut down errors when typing in a *Logo* program listing. The procedure 'minimise' from the chapter dealing with the ordering of stock for a business asks for four items of information — which in turn will be passed on to another procedure:-

```
to minimise
pr  WHAT'S THE PRICE OF THE
         ITEM?

make 'p item 1 rl pr  NOW THE
    HOLDING PERCENTAGE

make 'i item 1 rl make 'i :i / 100
(this line makes a decimal fraction)
pr  WHAT IS THE ORDERING
         COST?

make 'c item 1 rl
pr  HOW MANY ITEMS PER
         YEAR?

make 'd item 1 rl
end
```

(from Chapter Seven - 'Practical Logo on the Amstrad')

Chapter Six 'Production Scheduling' explains how the contents of variables can be exchanged using the *Logo* 'make command, there is also a 'Bubble Sort' procedure. Other chapters deal with Stock Control and the idea of linear programming.

The three appendices are all concerned with the loading and editing of *Logo* and with formatting disks on the PCW 8256/8512 so that the book is intended for use by the owner of any Amstrad with a disk drive — although the primitive 'erall is given without explaining that this is only available with Logo running on CP/M Plus.

The book is well produced and indexed and all the listings are clear with explanations given by the author where necessary. The procedures are intended to be more of interest than actual business use — for this is a brand new field where interest is only just starting to develop.

To the question 'Can the Turtle, (i e *Logo*), do anything else besides draw?' — Martin Sims has supplied the answer. Yes, it certainly can. **Practical Logo on the Amstrad** by Martin Sims is published by Glentop at £6.95 ISBN 1-85181-046-3.

DAVID PAUL

THIS IMAGE SYSTEM IS A WINNER

We take a look at the latest utility from CRL and award it a Silver Screw Driver

Remember the first drawing packages for the ZX81, just a point moved around the screen leaving a trail behind it, but nowadays drawing packages are much more complicated even if they all seem to follow a standard design. The user expects to have more than just a program with which to draw lines and maybe a FILL command and, of course, the manufacturers were willing to give you all the Circle, Zoom, Texture Fills, Airbrushes and the like, you wanted and ever include a Light Pen option.

The *IMAGE SYSTEM*, from **CRL**, has some of these features and a host more. There is, unfortunately, no lightpen option but instead it is operated only from the keyboard and although the Amstrad's keyboard is quite good using a drawing package in this way can be a little difficult. All drawing is done with the cursor keys; pressing SHIFT with these keys moves the drawing cursor much faster, with fairly logical key presses allowing you to get circles, lines, different colours, different textures for the fill command etc. Changing the colour palette results in you being allowed to change any colour of the 16 available in mode 0 to any of the 27 using the cursor keys, you will probably use this option fairly soon after entering the program as the palette is distinctly biased to yellow, green and blue.

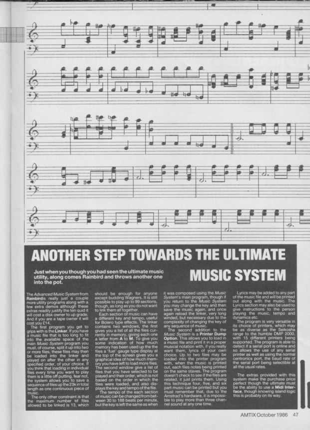
SQUASHED CIRCLES

The circle is produced by defining the diameters extreme points, not the usual centre and radius that would seem the much more logical alternative, the small circles also look a little squashed. The lines' function is used by selecting the far points of the line and pressing the space bar. There is no progressive line option which allows the user to draw a line from the end of the last line plotted. This option should have had an easier selection system as only being able to move the cursor keys in four directions makes for some very strange lines when done by hand.

This freehand drawing mode is very difficult to use, however, due to the tacky system of pressing the CAPS LOCK keys to produce a mark on the screen with the cursor being moved by the cursor keys. The great boon of this system is the way a screen is compacted into a much smaller memory size and allows more than one picture to be stored in memory at any time, probably by compacting out zeros, though it is possible to save a screen as normal for loading into your programs. The FILL command has two modes of operation, the first is a standard single colour fill which will fill out from the cursor until it finds itself prevented from going any further by a differently coloured boundary.

The second is the texture fill command which allows an area to be filled with any of the predefined textures or by those you have defined yourself, though the definition processes is unduly difficult to master. This allows a brick wall or some other fancy background of you choice to be inserted after the main body of the drawing has been finished, though you may also use it to give the pixie in the demo picture a checkered jacket and the like. So you've got your picture but it seems that it's too big or small. Don't worry because help is at hand, it is possible to scale and rotate your drawing to any angle or even twist it in space so that it gives the effect of being bent in space, just like the effects you see on TV though obviously not animated. Once your masterpiece is created you may save it to either tape or disk and even dump it to any EPSON compatible printer, for example the DMP 2000. The program stands above all the current competition, including the now converted *Melbourne Draw* which was too slow and very stupidly laid out. The program gets a **Silver Screw Driver**.





ANOTHER STEP TOWARDS THE ULTIMATE MUSIC SYSTEM

Just when you though you had seen the ultimate music utility, along comes Rainbird and throws another one into the pot.

The *Advanced Music System* from **Rainbird**is really just a couple more utility programs along with a few extra demos although these extras readily justify the ten quid it will cost a disk owner to up grade. And if you are a tape owner it will cost you £14.

The first program you get to grips with is the **Linker**. If you have a music file that is too long to fit into the available space of the main *Music System* program you must, of course, split it up into two or more files, these files may then be loaded into the linker and played on after the other in any specified order, of your choice. If you think that loading in individual files every time you want to play them is a little off putting, fear not, the system allows you to save a sequence of files up the 23k in total length as one continuous piece of music.

The only other constraint is that the maximum number of files allowed to be linked is 13, which should be enough for anyone except budding Wagners. It is still possible to play up to 99 sections, though, as long as you do not want to link them all together.

Each section of music can have a different key and tempo, useful for Bolero type effects. The linker contains two windows, the first gives you a list of all the files currently in memory, giving each one a letter from **A** to **M**. To give you some indication of how much memory has been used up the the files a 'fuel' gauge type display at the top of the screen gives you a graphical idea of how much memory you have left to load more files. The second window give a list of files that you have selected to be played and their order, which is not based on the order in which the files were loaded, and also displays the key and tempo of the file.

The tempo of the each section of music can be changed from between 30 to 188 beats per minute, but the key is left the same as when it was composed using the *Music System*'s main program, though if you return to the *Music System* you may change the key and then save the music again, and once again reload the linker, very long winded, but necessary due to the complexity of changing the key of any sequence of music.

The second addition to the *Music System* is a **Printer Dump Option**. This allows you to load in a music file and print it in a proper musical notation with, if you really want them, lyrics of your own choice. Up to two files may be loaded into the printer program with, when the music is printed out, each files notes being printed on the same staves. The program doesn't check to see if the files are related, it just prints them. Using this technique four, five, and six part music can be printed but you must remember that, due to the Amstrad's hardware, it is impossible to play more than three channel sound at any one time.

Lyrics may be added to any part of the music file and will be printed out along with the music. The Lyrics section may also be used to give instructions to the person playing the music, tempo and dynamics etc.

The program is very versatile in its choice of printers, which may be as diverse as the Seikosha range to the humble DMP 2000, with 15 different printers being supported. The program is able to detect if a serial port is online and so allows the use of any serial printer as well as using the normal centronics port, the baud rate of the serial port being selectible at all the usual rates.

The extras provided with this system make the purchase price perfect though the ultimate must be the ability to use a **Midi Interface**, though knowing island logic this is probably on its way.

PRESENTING PROSPELL FOR THE CPC6128 AND PCW 8256 AND 8512

Following their success with a spelling checker for the CPC464 ARNOR have produced another winner

Locoscript may be alright for most people but falls down due to a lack of a spelling checker, but **Arnor**, who are usually first off the mark with anything, have brought out *Prospell* for the 8256/8512 and CPC 6128 machines.

Unlike a lot of other spelling checkers this one works with several wordprocessors including the ever popular *Tasword*, in all it's guises, and, of course, *Locoscript*. The packaging is the usual large hard backed case that seems to be all the rage with serious software manufactures at the moment, and comes with a single disk and a 17 page manual that first tells you to make a working copy of your disk, the original then sits on a shelf getting dusty.

Prospell, once booted, will run with either one or two drives, if only one drive is being used then you are told when to change disks, though the program automatically detects if you are using a second disk drive and does not mind if the second drive is of a CF2DD format, like the second drive on the 8256 which allows a greater storage capacity than the normal CF2 format disks.

Once *Prospell* has loaded you are presented with a menu that allows you to do a one or two pass spell check, to catalogue or change the current drive, or to choose a group file for checking. Group files are a set of files containing one piece of text, eg if you cannot fit a text file into *Locoscript* you can split it up into group files that the machine will, on printing or spell checking, treat them as all one file.

The printer function when enabled will print out all unrecognised words with the printout being formatted into a four columns. This option is especially useful when using the two pass checker so that you can verify the spellings before correcting them on the second pass.

Once into the checker, if the program finds any words it does not recognise you are given a choice of 5 options; **S** stores a new word in the dictionary though it is usually a good idea to first use the **L** command before saving adding a word. The **L** command looks up the unknown word in the dictionary and tries to find the closest match, and if several are found you are shown them all. **I** ignores the the word, it may be some obscure word or term that you don't wish to either change nor add to the dictionary. **V** allows you to view the context of the word to see if it is correct just because of the way it is used in a sentence.

If you wish to change the current mis-spelled word, pressing **C** will put you into a text editor with all the usual 'Move to start of word end of word, switch between insert and over write modes' etc, which means that you must change the word by hand. The two pass checker first of all gives you a list of the incorrect words, optionally to the printer, but does not stop to let you correct them until the next run though.

Finding words using the **F** command is possible and allows you to use wildcards just like CP/M with all the * and ? in place of text that you may not know.

All in all a great program for just about all the wordprocessors you will ever come up against for the Amstrad range, it is unfortunate, though, that it does not work on the CPC464 and CPC664 as they need a good spelling checker.





MEET THE L

Our education expert, DAVID PAUL, d and examines how they help both the



Following the introduction to *Logo* (AMTIX June 1986) a closer look at **DR Logo Graphics** will demonstrate how this language helps computer novices, young and old, to master their micros. **Logo Turtle Graphics** is an ideal way of introducing computers — instead of having to struggle with a computer language and be taught by the computer you are actually in command of the learning process — and it is you that is teaching the computer.

Before meeting the turtle on screen young children at school can use simple **Logo** commands to guide a floor robot (turtle) to experience the ideas of 'right', 'left', forward and back. They can use what Seymour Papert, the doyen of **Logo** in Education, calls 'body geometry' to act out the movements of the screen turtle. Children who have no experience of working with a floor turtle often try to control a screen turtle with commands such as 'up' and 'down' which are not included in the list of **Logo** primitives (commands) as they would not be needed for a floor turtle.

The three-dimensional aspect of **Logo** in the early stages is considered so important that many British schools, unable to afford a purpose built floor robot, found the computer toy 'Bigtrak' useful to simulate the movement of the **Logo** turtle for re-inforcing the teaching of direction sense and logical thought, as an introduction to the screen turtle this can work well.

The **Digital Research** implementation of **Logo** is similar in syntax and philosophy to the M I T and Logo Computer Systems Inc. (L.C.S.I.) versions evolved by Seymour Papert and his team and generally accepted as being the 'standard' **Logo**. Dr Logo was designed to run on a disk system with CP/M on the IBM PC, as well as graphics **Dr Logo** has extensive list processing capabilities giving it a potential for business application programs. Digital Research are also said to be working on a Japanese implementation of **Logo** using Kanji characters.

EATING UP RAMS

The turtle eats up RAM memory at an alarming rate and **Dr Logo** has an Amstrad version running with CP/M for the CPC 464 with a disk drive and the CPC 664 — and a version with enhanced syntax running with CP/M Plus for the CPC 6128 and PCW series which takes into account their larger memories. To run your version of **Logo** you must first load CP/M from the system utilities disc by inserting the CP/M disk and typing |cpm. The| is obtained by typing <SHIFT> and <‰>. When CP/M has loaded the screen will have changed colour and the prompt will change to the CP/M prompt A>, now type in logo2 if you are using CP/M or logo3 if using CP/M Plus.

The message 'Welcome to Logo' will appear briefly to be followed by the **Logo** prompt '?' at the top left of a blank screen.

All the **Logo** primitives will now be at your command but just to make sure the turtle is with us type 'st' (the abbreviation for 'SHOW TURTLE') and <ENTER>. The turtle should now appear at its 'home' position at centre screen —(0, 0, using x and y co-ordinates).

BE CAREFUL

Logo recognises words only so you must be careful to leave a space after each word of command and its input if one is needed. The turtle will understand that 'lt 90' means left 90 degrees — but if you forget the space and enter 'lt90' the turtle will inform you 'I do not know how to lt90', a very friendly error message from the turtle. Several commands, separated by spaces, can be put together in a multi-statement line, the symbol '!' will indicate that a line of text is full and is continuing on the line below. **Logo** does not use line numbers.

Turtle Graphics With Dr.Logo
The following is not a complete list of Dr Logo commands / primitives but should provide the basic essentials for working with the screen turtle. Dr. Logo recognises commands in the abbreviated form typed in lower case.

TURTLE PRIMITIVES / COMMANDS

For all versions of **Dr Logo** fd — needs input — moves turtle in the direction it is facing.

Bk — needs input — moves turtle in reverse; rt — needs input — turns turtle right input no of degrees; lt — needs input — turns turtle left input no of degrees fence — limits turtle to visible graphics screen; repeat input+ — tells the turtle to repeat an instruction; pu — pen up — turtle raises pen and leaves no trail on screen; pd — pen down — turtle lowers pen and leaves trail on screen; pe — pen erase — changes pen colour to background colour (erasing); setpc— input+ — setpencolour — changes the colour of the turtle's pen; setpos— input+ — setposition — moves turtle to input co—ordinates; seth — input+ — setheading — turtle turns to face heading of input; st — showturtle — shows turtle on screen.

Ht — hideturtle — the turtle hides clean — clears screen but leaves turtle in same position; cs — clearscreen — clears screen and returns turtle to screen centre; ct — cleartext — clears text from screen; ts — textscreen — clears screen, full page for procedure writing; fs — fullscreen — gives the turtle a full graphics screen; ss — splitscreen — reserves a text area on lower graphics screen wrap — an off—screen turtle will re—appear opposite side; pr — print — the turtle will print text on lower screen; po — print out — prints on screen specified procedures; pots — print out titles — prints on screen titles of all procedures; to — tells turtle you are teaching a procedure; end — — completes teaching and enters your new definition; ed — edit — edit mode, edits specified procedure; er — erase — erases specified procedure from turtle's memory sound; input+ — gives turtle a limited sound capability; save 'procedure name — saves procedure to disk; load 'procedure name — loads procedure from disk; bye — exits **Logo**.

****

Additional Graphic Commands for **Dr Logo** running with CP/M Plus (CPC 6128 and PCW 8256/8512):- home — returns turtle to centre screen, leaves trail unless pu; setx input+ — turtle moves to horizontal position specified; sety input+— turtle moves to vertical position specified; setbg input+ — sets background graphic screen to input colour; pons — displays on screen value of all global variables; pops — displays on screen all procedure definitions; copyon — sends all text to printer for hardcopy; copyoff — stops sending text to printer; erall — erases all procedures from the workspace.

****

As a first activity try using the Turtle commands :— fd bk rt lt pu pd

.OGO TURTLE

...delves further into DR Logo Graphics ...he young and old



st ht cs ct ts. It is almost traditional in the early stages to ask the turtle to draw a square starting with the turtle at screen centre.

For example, to draw a square of side 60 units :— fd 60 rt 90 fd 60 rt 90 fd 60 rt 90 fd 60 <ENTER> Using the REPEAT command this would be :— repeat 4 fd 60 rt 90+ <ENTER>. With only a little practice you should be able to produce the turtle puzzles (fig 1) Teaching the Turtle To save the trouble of having to type the square routine we can teach the turtle the procedure for drawing a square and call it up whenever needed. Type — In Result ts <ENTER>. A clear text screen with cursor at top left to square <ENTER> Title with teaching prompt '>' beneath ready PEAT command this would be :— repeat 4 fd 60 rt 90+ <ENTER>. With only a little practice you should be able to produce the turtle puzzles (fig 1) Teaching the Turtlefor first line of text. This prompt will appear at the start of each line until the teaching procedure finishes with 'end' repeat 4 90

<ENTER> Line is entered, prompt to next line end <ENTER> Turtle signals 'square defined' and stores the square procedure in its memory.

If you now type:— cs square <ENTER> the screen will clear and the turtle will draw the square. Adding a Variable To teach the turtle to produce a square of any side you choose, a variable needs to be added to the procedure. The colon symbol: (e g :side: angle :list :size) tells the turtle that the word following the colon contains a variable that will be input whenever the procedure is called. To teach the turtle the new square procedure another procedure name will have to be used as the turtle already knows 'how to square' and will inform you that 'square is already defined'.

To square 2 :side <ENTER> repeat 4 fd :side rt 90+ <ENTER> end <ENTER>. Now type:— square2 50, clear the screen, then try square 2 with different inputs. Typing:— pots <ENTER> will tell the turtle to display on screen all the titles of the procedures defined and in the turtle's workspace. Type:— po 'square <ENTER> and the turtle will print out the procedure named in full.

....

For **Logo 3** with CP/M Plus only:— Type:— pops <ENTER> and the turtle will display on screen all the procedure names and definitions in the workspace. Type:— copyon pops <ENTER> and the turtle will send the text for all the procedures to the printer. copyoff <ENTER> stops text being sent to the printer Procedures can be placed within procedures and a procedure can be used to call up itself (recursion) making Logo a powerful computer language. Large procedures can be made up of smaller procedures put together and this makes **Logo** ideal for developing logic and problem solving.

EDITING PROCEDURES

To edit a procedure already defined: Type:— ed 'procedure name <ENTER> — the specified procedure will be displayed on screen in editing mode and the cursor can be moved about the text using arrow keys and the keys:— <CTRL> — A Sends cursor to beginning of current line <CTRL> — E Sends cursor to end of current line <CTRL> — D Deletes character under cursor <CTRL> — H Deletes character to left of cursor <CTRL> — P Moves cursor up one line <CTRL> — N Moves cursor down one line <CTRL> — O Creates a space for text <CTRL> — C Ends editing and enters definition into workspace <ESCAPE> and <COPY> keys exit edit mode COLOUR Type :— setpc input+ <ENTER> to change the turtle's pencolour, e.g. setpc 1, setpc 2, etc. setbg input + <ENTER> sets graphic screen background (**Logo 3** only) SOUND.

Type:— sound input <ENTER> this primitive needs three inputs for channel, tone and duration. e.g. sound 1 1000 75

PUTTING PROCEDURES TOGETHER

A procedure for drawing a plane on screen can be made up of five smaller procedures:— to nose pu fd 20 pd rt 160 fd 30 bk 30 lt 320 fd 30 lt 110 fd 25 end to fuselage rt 90 fd 29 bk 29 rt 90 fd 29 lt 90 fd 29 end to wings rt 30 fd 100 bk 100 pu lt 120 fd 29 pd rt 60 fd 100 rt 120 fd 127 end to tail bk 63.5 rt 90 fd 20 lt 165 fd 21 bk 21 lt 30 fd 21 rt 15 end to tl fd 10 lt 90 fd 5 lt 90 fd 10 lt 90 end. Putting all the procedures together in one procedure 'plane':—

To plane rt 45 pu fd 80 pd nose fuselage wings tail tl fd 22 lt 90 tl ht end. You can even create commands, for example the ' home' command which is a primitive for **Logo 3** with CP/M Plus can be defined for **Logo 2**:— to home pu st seth 0 setpos 0 0 + pd end.

Now, whenever you type 'home' your procedure will be called up and behave as a primitive. Lots of scope for developing your own ideas!

HOUSE ERROR

Apologies to those who found there was a misprint in the Logo 'house' procedure (Amtix - June '86), if you would like to give the turtle a home, here is the routine in full:-

```
  To square :side
     repeat 4   fd :side rt 90

end
to panes :side
square :side / 4
square :side / 8
fd :side / 8 rt 90
fd :side / 8 lt 90
square :side / 8
lt 90 fd :side / 8
rt 90 bk :side / 8
end


  To triangle :side
     repeat 3   fd :side lt 120

end
to rectangle :length :width
repeat 2   fd :length lt 90 fd :width
                lt 90


end

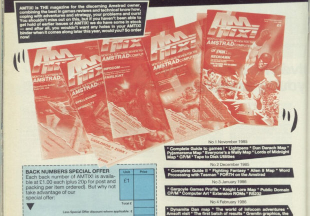
  To house :side
st
square :side
fd :side rt 90
triangle :side
fd :side / 2 pu rt 90 fd :side / 2 pd
rectangle :side / 2 :side / 3
pu rt 90 fd :side / 10 lt 90 pd
panes :side
pu bk :side / 3 pd
panes :side
pu lt 90 fd :side / 2 rt 90 pd
panes :side
pu fd :side / 3     :side / 2 rt 90 fd
:side / 10     :side / 3     :side / 2 rt
90
pd
ht
end
```

Type:- house - followed by the input for side e.g. house 60 and he turtle will draw a house with a side of 60 units.

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NOTHING SUPERIOR ABOUT THIS SPEECH

The latest utility program from Superior Software receives a critical review

What is so superior about a software *Speech* program from **Superior Software Limited**? The answer, unfortunately, is not a lot really especially when it takes 8k of your precious memory which could be used for more fun things like **Database** programs and **Spreadsheets**. Oh by the way I am looking for a map of **Prospell**!

The program, unfortunately, falls down on several counts due to bad sematic checking of the speech which means you must play around for a long time to get a fairly recognisable sound. For example to say 'WELCOME EVERYONE' the best result is found by typing ISPEAK, 'WEH4LKAHM EH3VREEWON' silly eh, especially when you consider that the **D'K Tronics** converter program can handle most sentences and the code is only 3k long.

The **SPEAK** command passes the phonemes, a system where by English is broken down into basic sounds (49 in all), directly to the speech code. This allows much greater versatility of code but takes much longer to set up speech, though the results are much better.

The **SAY** command is a much easier way to enter text as it takes normal words and tries its best to turn them into recognisable speech, with varying results. Usually the text needs to be changed more into the way the words are spoken and not as they are written.

The **PITCH** command changes the speed at which the Speak is spoken and so also changes the pitch, just like speeding up a tape recorder. This should allow you to choose the best pitch for the words being said, which changes quite frequently. The parameter following the command ranges from 1 to 20, 20 being the highest pitch.

The whole point of the *Speech* program is to put it into your own programs, but they might use specific sound channels which could interfere with any sound effects that you have going, but **Superior** have looked ahead and included some commands to help. The speech may be sent through any of the three channels using the **CENTRE, LEFT** and **RIGHT** commands. If you are not using the amplifier then there is very little use for these but otherwise they can be very useful. Try to imagine a conversation between two differently sounding people (Perhaps Daleks With wisdom teeth problems) that came from different speakers. Some nice drum effects are possible too.

A speech program on its own is not much good, but some helpful programs are added to pad out the package. The first is a quick demo program that shows you the strengths, but mainly the deficiencies, of the *Speech* program.

The second program is a sort of speak and spell affair that tries to teach the young how to spell. The program prints a sentence with a word missing and says the word, after which you must type it in, easy. Unfortunately the Dalek strikes again and most of the time you rely on the sentence on the screen. There is one redeeming feature however in that you may select 3 levels of difficulty.

The **Edit** program is a bit bewildering as there are no instructions but we think it's something to do with editing how each phoneme is said and so allow the use of many different voices from a 'little old lady' to an 'ET' sound-alike.

The **SAYFILE** program loads a file and recites it to you. At first this may seem a good idea, after all, you can't always get someone to recite a page of hex to you so that you can check it off, but the speech is so poor that this is impossible.

Overall this is a pretty pathetic piece of software with very little use at all.



AM-TECH

AN IMAGER THAT WILL COPY ANYTHING IN SIGHT

Techno Man TONY CLARKE discovers nothing is safe from the little red button of the MIRAGE IMAGER

With all the tape to disk utilities on the market, trying to find a good all purpose one that will transfer any type of loader that the manufacturers can throw at us, is a very difficult task as many are quite specialised, and just one tweak from the software house will ensure the whole utility is useless. Well how about a tape to tape or tape to disk utility that compacts programs and will copy anything in sight and cannot be detected by a program, so it can say "HA, HA, I SEE YOU SO I'M GOING TO RESET". Nice touch huh!

Well now to deal with those of you screaming that AMTIX! is against piracy so why are we reviewing this product? Well there is a little more to the *Imager* than copying, unless you have the *Imager* then it is impossible to load back the saved program which sould stop large scale piracy, and giving a copy of a program to someone who also has an *Imager* would be equally useless as each saved program can only be loaded using the same *Imager*, though it would be possible to give them the game and let them do it for themselves.

Pressing the red button on the *Imager* gives it control over the computer, first showing a copyright message and then a set of options to Load, Save, and Run a program, change the screen size, change the screen address, change the ink colours or catalogue the disk.

The **Load** option will load a compacted program from either tape or disk, following this by the **Run** option will reinstate the program as is was when saved by the *Imager*.

Saving the program takes quite a long time due to the compaction process though if there is nothing on screen at the time of saving then the saved program is much shorter and therefore takes less time to save. For CPC6128 owners who may be worried about programs that use the extra RAM, you will be glad to know that the *Imager* detects if the extra memory is being used and saves it along with main program which means disk files can be up to 128k bytes long.

The first version of the *Imager* had problems with the colours and screen size as these varied from program to program, unfortunately as the chips that control colour and screen size are quite complicated the *Imager* was unable to read them, so instead of being stuck with a very silly screen layout, colour palette or both, the imager allows you to set the colours or change the size of the screen before or even during the running of the program.

The only option left is **Catalogue** which gives a list of what is on the tape or current disk. There is one small side effect of using this option in that the program currently in memory is corrupted and so must be loaded again, oh well only a minor niggle. The only other reason that the program might not run is that the ROMS that were enabled when the program was copied are not there, this is true even if the Basic ROM is different, though by using the NEW function you may clear the RAM and switch off all the extra ROMS except Basic which will allow those programs that would not normally run with disk interface connected to run from disk.

All in all a great little peripheral that should top the Hardware charts very quickly indeed.

The **Mirage** *Imager* is available from Mirage Microcomputers Limited of 24 Bank Street, Braintree, Essex and costs £49.95.

Golden Screw Driver Award.



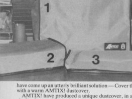


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INTRODUCING ... CALLED 684...

Our tall technical man, TONY CLARKE, looks at a utility which controls the Amstrad graphics.

Ever wondered how the Amstrad created all those screen effects, well it's due in no small part to a very clever little chip called the *6845 CRTC*. That doesn't sound very impressive but without it you would be limited to the type of graphics that the Spectrum and Oric users had to endure.

Using a chip to handle the screen means that that the screen is **HARD**, ie controlled by the hardware, but this alone can cause programmers some dismay as you may not be able to do things that you could do with a **SOFT** screen like the one the Spectrum uses. Amstrads techno-spurts, being what they are, foresaw this and created machine with the advantages of both the **SOFT** and **HARD** screens, a sort of squiggy! Ok so it may not do everything that you want but we have got a 6845 buzzing away just waiting to be put into action. If you feel a little worried that the chip is no good just remember that the IBM PC uses it as well.

Well lets get the ball rolling with a little snippet that could be used in one of your own programs to give it that added brilliance.

PROGRAM ONE

Wow! Good isn't it? What the machine did was set the width of the screen to 0 and then, after setting it up with some text or graphics, rolled it into view. You may have by now realised that the 6845 cannot be poked, instead the **OUT** command is used to send the data through the selected Z80 output port. You must send data through the port number &BC00 first as this selects the register that is to be set, and then follow it with the data you want.

Using this method we can use some of the ports to position the screen anywhere we like, type in program 2 and try it for yourself

PROGRAM TWO

By now your screen is probably all over the place. Lets have a step by step run down of the registers.

Register 0 controls the length of the screen, this means that the screen can be made shorter or longer depending on your needs. Remember though that the longer the screen the slower the interrupts that use the frame flyback, the time when the electron gun returns to the top of the screen, will be slower. This means that the speed of auto repeat on the keyboard will be affected. Try program 3 for a neon lights effect.

PROGRAM THREE

Register 1 controls the width of the screen in mode one characters, though note that it still is set to a number of mode one character widths in the other two modes. The number ranges from 0 to 40; any other values will either make the screen unreadable or just crash the machine. Program one uses this register to get its effect.

Register 2 gives the horizontal position of the screen, this can be used to centre the screen after you change its width.

Register 3 is the horizontal sync and should not be used as the screen may be lost.

Register 4 is the vertical sync and should not be changed.

Register 5 will allow you to fine tune the vertical position of the screen. Only numbers between 1 and 10 should be sent.

Register 6 sets the vertical length of the screen and can take a parameter between 0 and 25. Using this along with register 1 you can set up a hardware window.

Register 7 sets the vertical position of the screen, this can be used to centre the screen after you have changed the vertical size of the screen.

Register 8 is the interlace and SKEW, using this it is theoretically possible to double the vertical resolution. The only viable use for it at the moment is for a 'shake'. Send a 1 to shake the screen and a 0 to stop it.

The only other register if consequence is 12 which sets the start of the screen memory at either &00, &40, &80 or &c0 though only &40 and &c0 are really of any use.

Remember that the use of these registers is not recommended by Amsoft in your own programs due to portability between the range of machines, but we believe that they work on all and should give you no problems. Also it is impossible to damage your machine by anything that you type in at the keyboard so don't worry about losing the screen, just switch off and on again after two seconds.

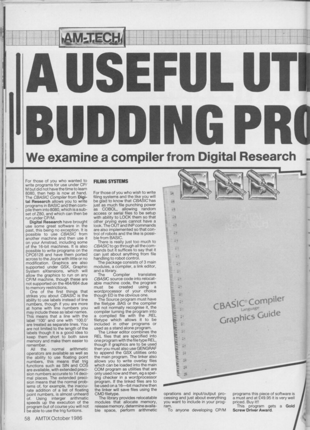
G A USEFUL LITTLE CHIP
5 CRTC

```
10 ' PROGRAM 1
20 ' a little scroll
30 OUT &BC00,1:OUT &BD00,0
40 FOR f=1 TO 25:PEN (f MOD 3):PRINT "This is a
   little test of register one.":NE XT f
50 FOR f=0 TO 40 STEP 0.02
60 OUT &BC00,1:OUT &BD00,f
70 NEXT f
80 'the STEP 0.02 is to slow it down.

10 ' PROGRAM 2
20 MODE 1
30 BORDER 0:INK 0,3:INK 1,26:PEN 1
40 horz.adr=2:horz.pos=46
50 vert.adr=7:vert.pos=31
60 PRINT "Move the Screen using the cursor keys."
70 OUT &BC00,horz.adr:OUT &BD00,horz.pos
80 OUT &BC00,vert.adr:OUT &BD00,vert.pos
90 IF NOT INKEY(0) THEN vert.pos=vert.pos+1
100 IF NOT INKEY(2) THEN vert.pos=vert.pos-1
110 IF NOT INKEY(8) THEN horz.pos=horz.pos+1
120 IF NOT INKEY(1) THEN horz.pos=horz.pos-1
130 IF vert.pos>36 THEN vert.pos=36
140 IF vert.pos<1 THEN vert.pos=1
150 IF horz.pos>49 THEN horz.pos=49
160 IF horz.pos<14 THEN horz.pos=14
170 GOTO 70
10 ' PROGRAM 3
20 ' NEON LIGHTS
30 OUT &BC00,0:OUT &BD00,127
40 MODE 0
50 LOCATE 7,1:PEN 1:PRINT "AMTIX!"
60 INK 1,INT(RND*26)+1:GOTO 60
```


```
10 ' PROGRAM 3
20 ' NEON LIGHTS
30 OUT &BC00,0:OUT &BD00,127
40 MODE 0
50 LOCATE 7,1:PEN 1:PRINT "AMTIX!"
60 INK 1,INT(RND*26)+1:GOTO 60
```


```
10 ' prog 4 the psyco plot
20 'mode 0
30 INK 0,INT(RND*26)+1
40 INK 1,INT(RND*26)+1
50 OUT &BC00,RND*255:OUT &BD00,RND*255
60 GOTO 30
```



A USEFUL UTI BUDDING PRO

We examine a compiler from Digital Research

For those of you who wanted to write programs for use under CP/M but did not have the time to learn 8080, then help is now at hand. The *CBASIC Compiler* from **Digital Research** allows you to write programs in BASIC and then compile them into 8080, which is a subset of Z80, and which can then be run under CP/M.

Digital Research have brought use some great software in the past, this being no exception. It is possible to use *CBASIC* from another machine and then use it on your Amstrad, including some of the 16-bit machines. It is also possible to write programs on the CPC6128 and have them ported across to the Joyce with little or no modification. Graphics are also supported under GSX, Graphic System eXtensions, which will allow the graphics to run on any CP/M machine, though these are not supported on the 464/664 due to memory restrictions.

One of the first things that strikes you about *CBASIC* is the ability to use labels instead of line numbers, though if you are more at home with line numbers you may include these as label names. This means that a line with the label '100' and one with '100.0' are treated as separate lines. You are not limited to the length of the labels though it is a good idea to keep them short to both save memory and make them easier to remember.

All the normal arithmetic operators are available as well as the ability to use floating point numbers, this means that trig functions such as SIN and COS are available, with extended precision numbers accurate to 14 decimal places. The extended precision means that the normal problems of, for example, the inaccurate addition of a list of floating point numbers, is almost unheard of. Using interger arithmatic speeds up the execution of the program but of course you will not be able to use the trig funtions.

FILING SYSTEMS

For those of you who wish to write filing systems and the like you will be glad to know that *CBASIC* has just as much file punching power as COBOL, allowing random access or serial files to be setup with ability to LOCK them so that other prying eyes cannot have a look. The OUT and INP commands are also implemented so that control of robots and the like is possible from BASIC.

There is really just too much to *CBASIC* to go through all the commands but it suffices to say that it can just about anything from file handling to robot control.

The package consists of 3 main modules, a compiler, a link editor, and a library.

The Compiler translates *CBASIC* source code into relocatable machine code, the program must be created using a wordprocessor of your choice though ED is the obvious one.

The Source program must have the filetype .BAS or the compiler will not normally recognise it, the compiler turning the program into a compiled file with the .REL filetype which allows it to be included in other programs or used as a stand alone program.

The Linker editor combines the REL files that are specified into one program with the file type REL, though if graphics are to be used then you must also use GENGRAF to append the GSX utilities onto the main program. The linker also allows you to write overlay files which can be loaded into the main COM program as utilities that are only used now and then, eg a spelling checker in a wordprocessor program. If the linked files are to be used on a 16—bit machine then the linker will save files using the CMD filetype.

The library provides relocatable modules that allocate memory, release memory, determine available space, perform arithmetic oprations and input/output processing and just about everything you want to include in your program.

To anyone developing CP/M programs this piece of software is a must and at £49.95 it is very well priced. Buy it!!

This program gets a **Gold Screw Driver Award**.

LITY FOR ALL
OGRAMMERS

CBASIC Compiler™

DIGITAL RESEARCH

CBASIC® Compiler (CB80™)
Language
Programming Guide

CBASIC® Compiler
Language
Reference Manual

LETTERTECH

Another month and another batch of technical letters waiting to be answered by our technical person, Anthony Clarke. If you want to contribute thoughts relating to the technical section of AMTIX!, whether it be comments on technical articles published or thoughts on products available, or if you have any problems using hardware or software then write now to AMTECH, P O Box 10, LUDLOW, Shropshire SY8 1DB.

READ ERROR PROBLEMS

Dear Amtech
I've been trying to work out how to get rid of the read error b that always occurs in my copy of **Project Future** and I suddenly found the answer. **Project Future** is a slow loading program, and I thought I'd have a go at speeding it up. So when I got to the place with the read error, I rewound the tape back to the beginning of the block and played it fast by pushing the play button only half down. To my amazement everything worked out fine and I got to play **Project Future**. I thought I'd try this again to see if this method really did get rid of read errors and it did! So I need not worry about any slow loading read errors.

Paul Eddleston, Biggin Hill
Very strange, the reason it loads is that the Amstrad automatically detects the loading speed, so that all normally saved programs will load from any tape deck. Remember that it won't work with any of the flash loaders. Secondly, any tape will start to give read error B after a while as the quality deteriorates. The faster the load the slower it deteriorates but read error A is more likely. The problem you have with all slow loading software indicates a problem with your Amstrad; get it fixed now, as later, when it starts ignoring the fast software it may be out of guarantee.

SOFTWARE FOR AN EPSON JX80

Dear Amtech
I am interested in buying an Epson JX80 colour printer and would like to know if any Company produces colour screen dump software for it.

Paul Bishop, Swindon
Interesting to see if one comes in the future but for now you will have to do with one of the many black and white screen dump routines that are on the market. Why not write one and send it in to us?

SEEKING A TAPE TO DISK ROUTINE

Dear Lettertech
I own an Amstrad CPC6128 and I am looking for a tape to disk routine. I know about *Discovery*, *Transmat*, *Locksmith* and *Amhelp* software. But what is this *Disk Wizzard* from **Evesham Micros**? This hardware device seems an excellent idea. Please help me decide which one is the best.
Gary Varnam, Bolton, Lancs
P S I am willing to pay £39.95 for the *Disc Wizzard* if it works.
As yet we do not have Disc Wizard but I do recommend *The Mirage Imager* from Mirage Computing, the full address is in the review. So far it has worked on everything that we threw at it.

PROBLEMS WITH DISK DRIVES

Dear Amtech
I own an Amstrad CPC6128 computer with a DMP 2000 printer. I quickly realised the one 180k built in disk drive was not adequate to do any real serious computing. Most of the serious high quality CPM plus software that has recently been converted to run on the Amstrad machines requires two disk drives for correct operation. A one megabyte second disk drive is available for the PCW 8256 but strangely one is not available for the CPC6128. Only a 180k second drive is available for the CPC6128. Looking around dealers and at advertisements in magazines I noticed additional five and a quarter inch and 3 inch drives were available for the CPC6128 that have storage of around 1 megabyte.

The high cost of these drives and then having to use two different disk sizes discouraged me from buying. I remembered reading that Amstrad may be introducing a second 1 megabyte 3 inch drive for the CPC6128 and salesmen at the various dealers I visited tended to agree, saying they had heard similar rumours. I was reluctant to buy a FD-1 180K second disk drive and then find that a 1 megabyte second drive would be introduced a few months later, rendering my purchase virtually useless. I started to look at the advertisements for the **DK'Tronics** 256K *Silicon Disk* as an interim second disk. I believed it could also be used as a third disk if and when I connected a second 1 megabyte drive. The **DK'Tronics** advertisements claim 'It automatically logs on as drive B or Drive C in two drive systems'. This is exactly what I wanted.

I rang **DK'Tronics** and spoke to a Mr Standing who confidently assured me that the *Silicon Disk* would operate faster and perform just like a normal FD-1 second disk drive, the only drawback is that it just does not store data, the data has to be transferred to another disk. Rather than order by mail I was given the name of the nearest stockist, who was **G & B Computer** in Tottenham Court Road, London. I bought one that very day. Following the very poorly written instructions I soon found that the 256K silicon disk 'automatically' did nothing. It worked in Basic but a command 'ISDISC' was needed to log the silicon disk in. It would not recognise CPM plus in any way whatsoever.

The instructions had a whole section devoted to CPM 2.2, but CPM plus was not even mentioned, yet this was a unit dedicated to the CPC6128, a CPM plus machine. The next day I took the silicon disk back to **G & B Computer** who agreed to exchange it for a FD-1 180K second disk drive, for my inconvenience they gave me the connecting cable free. I now have what I didn't want, a 180K second disk drive. I am a computer science student. I would never dream of submitting a write up anywhere near the standard of the **DK'Tronics**' instructions. If I did I would surely be given a low mark. As for their expensive product, they should go back to the drawing board. The **DK'Tronics** advertisement must surely conflict with the trading laws. There must be lots of people who have a CPC6128 and DMP2000 set up like mine, running *Tasword 6128*.

The problem I have, and I'm sure many others have the same problem, is trying to print out the second character set. Try as I might I just cannot get the printer to print these characters. I can get them to print out when using the *Tasprint* fonts, but not when using the standard type styles. I wonder if you can help.

John Burns, London NW8 9HL
A touchy subject this, the second character set can be accessed but you will have to delve deeper into *Tasword*. If you read the *Tasword* manual, you will find that it is possible to send control characters to the printer, find the code in the manual that sets bit 7 to on just before the part of the text that uses the second character set, and use the code that turns it off straight after. The only problem you may find is that you must find the character that is the equivalent of the one required, minus 128.

HELP NEEDED WITH MY ADVENTURE

Dear Amtech
I live in Iceland and I bought my CPC664 ten months ago and it has proven to be a great computer. But before I start describing my problems I just want to say that your mag is brill, the best Amstrad magazine around. I subscribed to it without ever having looked at it first, I just took the risk and I don't regret it!

I hope you can help me with my problems, I simply must have answers to them.

1: I am writing an adventure and I intend to make it an illustrated one. What I need to know is how I can load pictures drawn with *AMX Art* (included with the *AMX Mouse*) without loading the art program. When I try to load pictures (using Basic) the only thing I get is a message on the screen saying 'file type error'. What can I do? I don't want to use *Artwork* because the pictures take 17 K's of the disk space but **AMX** pictures only 12.

2: The second problem is also 'graphical'. If I write an art program using the *Mouse* and 64K Rampack I need to store the pictures drawn on disk. How can I store screens on disk? Please help me! If you can't print the solutions in your mag could you at least point out a book where I can get my answers from? Thanks for a great Amstrad mag!
Vignir Mar Haraldsson, 260 Njarovik, Iceland

1: No you can't load the pictures from the *AMX Mouse* unless you know the compaction code or write it yourself, in the November issue there should be a little piece on screen compaction.

2: Saving whole screens on disk is easy just type SAVE "FILENAME",b,&c000,&3fff which will save the whole screen. Remember to do this from a program or the screen will have text all over it.

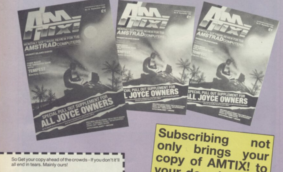
I have had several letters about the way certain control codes don't seem to work when typed in directly. This is because to save problems the Amstrad keeps the Screen engaged and the cursor on at all times during command mode. If the codes are in a program then they work perfectly.

That seems all for this month's Technical Letters' page. I hope you like the new layout. Lastly I am going to to ask you all a favour. Does anybody out there have some ELAN ENTERPRISE software or hardware? I just acquired one and would like to put it to use. Send the stuff to T C care of Techlet, or just drop me a line and tell me what you've got. Thanks a Million.
P S We are just about to start using PRESTEL again, and we will print information on how to contact us next month.

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THE FANZINE EXPLOSION

In which our eminent joystick junkie, Richard Eddy, takes a look at the competition.

Once more AMTIX! takes the lead as yet another new feature creeps it's way in to the magazine. This time were having a look at our amateur opponents, and their works of art in the shape of Fanzines.

BANG! (CRASH, WALLOP)

As Saffron mentioned last month in OTS she received a fanzine which goes by the name of BANG! After much pleading with her she granted me a read of it, duly impressed I started having a closer look at BANG! and discovered what an interesting bunch they are. The idea was originally sparked off by a feature in our sister magazine, CRASH, and BANG! is run by a group of teenagers from *The Joseph Rowntree School* in York. Packed full with news, features, hints and tips and loads of reviews it costs around forty pence per issue. Mark Whitelock, BANG!'s editor obviously runs a tight ship, as the mag is always well produced and the *Summer Special* featured a opinionated editorial concerning the increasing price of software. The magazine isn't entirely factual and includes a great deal of humourous elements such as the *Gink* comic strip and the satirical *Uncle Thomas' Computer Club* page which this month delved into the realms of the problems caused by cartridges. The following is an example of BANG!'s humour.

"As I opened the box out came two other boxes one marked USELESS and one marked NOT VERY USELESS and I decided to use the useless one first. I opened the box and a very thick manual told you how it worked in over five hundred different languages which I thought was very impressive. I connected up and a little light appeared on the useless cartridge and then some others came on and off as well. Very impressive I thought..so I phoned the makers to tell I was pleased and they said that they were pleased that I was pleased and the programmer was pleased that they were pleased and so it went on for three hours."

Bang! can be obtained from, **BANG! Head Offices, 12 Farmstead Rise, Haxby, York. YO3 8LL.**

	BANG	REM	ORCSBAN
Presentation	59%	82%	83%
Features	62%	59%	79%
Interest	84%	79%	81%
Professionalism	51%	65%	71%
Illustration	50%	68%	85%
Overall	66%	75%	80%

REM MAGAZINE

Hunting through the fanzines can be quite a task, but one that is definitely eye-catching is **REM** magazine; produced with a green cover its logo is a glossy metallic image of the letters REM. **REM** covers the Spectrum, Amstrad and BBC machines and is packed with reviews as well as having it's fair selection of news, gaming tips and maps, top ten and a comic strip featuring *Trull the Caveman*, and very jolly it is too. The mag is typed out and adorned with various letraset page headings. The game ratings cover all the normal aspects of a program but also includes a rating for the quality of the loading screen and a very useful indication of the loading time.

REM awards The Radical REM Hit to a game that is worthy of note and the Game of the Month to, quite logically, the best game of that month.

REM costs 25p and can be obtained from **Gary Doyle, The Little Manor, Thorndon, Near Eye, Suffolk. IP23 7JJ**. The Quick Contact line is **Occold (037971) 249**.

ORCBASHING WITH ORCSBANE

My third and final choice of Fanzines this month is an adventure only mag. Going by the name of **ORCSBANE** it's produced bimonthly under the watchful eye of Nick Walkland. Along with the normal reviews it also has a *Talking Heads* gossip page, with all the latest (?) info on the adventure world, an Anti—Orc adventure helpline with lots of fellow orcs to contact if you're stuck in almost any adventure. Screen pics also accompany the reviews, and are usually well printed screen dumps.

The copy in front of me is one with a great bright red cover, with a tasteful drawing of some ghastly creature embossed upon it. Producing a forty page magazine consisting of adventure only reviews can be no easy task, but there is no apparent lack of news — at least — that escapes **Orcsbane**. At 50p it's not bad value at all, and for all serious adventurers it's well worth having.

So there you have it, a quick run down of the fanzines for this month. If you produce a fanzine send them along to me at AMTIX! Towers and hopefully we should be able to run a regular feature. The address to send your masterpieces to is: **Fanzines, AMTIX!, PO Box 10, Ludlow, Shropshire SY8 1DB**.

THE ghoulies AND ghostie COMP (EEEEK!)

AMTIX! COMPETITION

Design A Screen And Win Win Win A unique copy of the game, DRUID!!!!

25 Firebird T Shirts also up for grabs!

Druid is one of the latest game to be released by **Firebird** and puts the player in the role of Mr Druid out to defeat the Evil Princess of Darkness. The nasty 'ol princess has unleashed her wrath in the shape of four skulls (Wouldn't you just know it?) which have infested the lower vaults of a tower. Druid has to vanquish these meanies and transform the world into a happy and peaceful place.

Ok? sounds good. Problem is **Firebird** are a bit stuck for a final congratulation screen which will greet Druid when he completes his quest, y'know sort of, peace and happiness all round etc. So knowing what a bunch of clever, artistic people you all are we thought we would let you design this special final screen. Although it won't be included in the final version of the game it will be implemented into a special one off production copy of the game, and, bonus upon bonus, it will be unprotected so you can make lots of copies and give them to your friends. (If you don't have any friends I'm sure the cat would enjoy it).

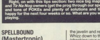
To give you a few pointers what the screen could look like here are a few things that *Druid* will have to encounter and overcome to complete the game.

The nasties include ghosties, skeletons, skulls, witches, various spells, magic spells and all sorts of traditional scary thingies (sounds like a normal day at AMTIX! Towers). When a druid arrives at this final screen he will have risen through the ranks to become a legendary Light Master. So, get your Play School Painting set out and whisk your emblazoned pieces of paper off to:

THE BASH THE GHOSTY COMP, AMTIX!, PO Box 10, Ludlow, Shropshire, SY8 1DB.

It must arrive no later than 6th October. Best scribble wins their very own copy of the unique game and the next best 25 masterpieces win a **Firebird** T Shirt to love and to hug each. Happy Ghost bashing, O loyal minion watchers!





What a situation! Fresh back from my holidays and this great big AMTIPS bonanza to write — what a comedown. I had a brilliant time in Blackpool playing all the latest arcade games, the best being Konami's *Salamander*, the greatest shoot em up I've ever played. If you've got an arcade near you then persuade the owner to get one!

Right, on with this tips section: two nice big maps for *Starquake* and *Tir Na Nog* owners (get the prog through our special offer), tons and tons of POKEs and plenty of solutions and tips to keep you happy for the next four weeks or so. What are you waiting for — get playing.

SPELLBOUND (Mastertronic)

Here at last is the much-asked for continuation of the *Spellbound* tips that were printed in issue eight. If you haven't got issue eight then you'd better get one using the back issues order form (£5 for that ad Malcolm). Cheers to **Lawrence Edwards** from Bradford-on-Avon in Wiltshire.

After casting Fumaticus Protecticum you'll be able to walk into the nightshade gas room without having to breathe the foul gas. Continue right to the room with the trumpet, grab it and bound back to the lift (if your energy is low the firstly summon Florin the Dwarf). Summon Elrand and give him the trumpet and then move the lift to the fourth floor (not forgetting to make sure you and the other characters are OK healthwise).

When you get to the fourth floor go to the room called 'The Tower'. You shouldn't be able to go past it so summon Thor and with a wave of your wand of command, command him to help. He'll oblige and send a bolt of lightning at the tower. If you are weak, summon Florin and restore your energy with the 'give the bottle' technique mentioned in issue eight.

Go to the second floor and go right as far as you can. Once you've gone as far as possible summon Elrand and command him to help. The wall will come a'tumbling down leaving two pieces of brickwork which should be picked up and taken to the tower where you can make a platform out of them. Check your health and do the necessary if you're a bit sickly. Now spring over the wall blocking the rest of the rooms on level four and continue right as far as you can. Take the javelin and summon Samsun. When he arrives give him the javelin and return to the lift. Whizz down to the ground floor (checking your own and everyone else's health) and continue through the hole in the wall until you come to the pit. Summon Samsun and command him to help. When he chucks his platform down jump across and take the broken talisman. Give it to Florin along with the glue which is found on level one.

Now command Florin to help and he'll fix the talisman. Take the talisman from Florin and go and get the crystal ball from the lift, then you can cast the 'Project Physical Body' spell enabling you to visit characters suffering from health problems, strength problems or if they're unhappy. To free Gimbal the wizard you'll need to cast the 'Crystalium Spectralis' spell.

SPELLBOUND SPELLS

CRYSTALIUM SPECTRALIS
The first thing you do is get the three crystals, one is on the fourth floor, the other is on the second and the third . . . well, you'll have to find it! You'll also need the white gold ring from the second floor. Take these to the ground floor along with the elf horn (the wand of command should be given to another character). Drop the white gold ring and get the crystal ball if you haven't already got it. Return to the ground floor and jump over the platform to the white covered Gimbal. Summon the character who has the wand of command and give him or her the crystal ball. Take the wand of command from the character. Drop the wand of command and take the white gold ring so you have all the crystals, the elf horn and the white gold ring. Cast the spell and throw the crystals at Gimbal.

CANDLIUM ILLUMINATUS
Get the engraved candle and the shield from the first floor and go to the room with the four leafed clover, cast the spell and the candle will light.

BATMAN

AMSTRAD PCW8256/8512

BATMAN (Ocean)

When you start the game make sure that you have a good look at the exploded view of the Batcraft — you'll need to identify the various pieces during the game. One of the pieces is hidden from view.
*Every time a piece of the Batcraft is collected it is transported to the launch pad. Collect all seven pieces and find the launch pad situated at the top of the tallest building, climb into the cockpit, face forward and press the fire button.
*There are quite a number of Bat-effigies — some increase Batman's jumping power, others make the hero invulnerable to the game's hazards, give extra lives and extra speed. Learn which are which and use them to your advantage.
*Beware of false effigies — if they're touched they explode, taking a Bat life in the process.
*On many of the screens you'll come across bricks that move up and down. These can be jammed by putting something in their path.
*Throughout the game there are three or four switches that turn things off or on. Although they're difficult to spot you should keep a look out for them as they play a very important part in the game.
*In some of the rooms there will seem to be nothing to do and do way out. Don't be fooled — examine the walls to find the hidden exit.
*Beware of surprise packages as they will explode and take one of your lives. Find something that you can use to detonate them with.

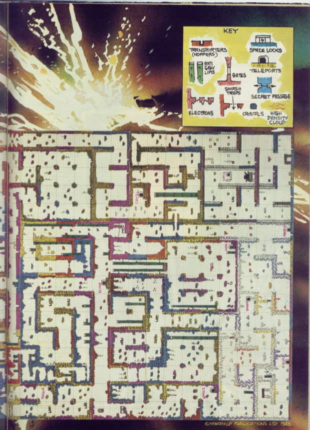
WAY OF THE TIGER (Gremlin Graphics)

Here's some tips on the sword fighting part of the game, courtesy of **Hayden Harris** from Trowbridge in Wiltshire.

FAT SWORD FIGHTER: When this oversize hulk of wobbling flesh trundles his way on the screen just keep middle-slashing him until the sweating mass of meat is well and truly dead.
NINJA: First of all soften the black-swathed matey with a few slashes to the legs and then progress to head splitters.
ARABIAN SWORD FIGHTER: This man is a real toughie. The best method is to use a combination of low sweeps, lunges and head splitters in that order. If you get caught up and are unable to strike then jump up into the air and when you land slash your opponent's legs.



STARQUAKE
The Map.
MAP BY JOHN LEWIS

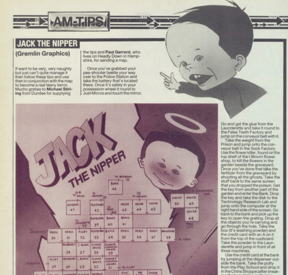

KEY
TRANSPORTERS (HOPPERS)
SPACE LOCKS
ANTI GRAV LIFTS
GATES
TELEPORTS
SMASH TRAPS
SECRET PASSAGE
ELECTRONS
CRYSTALS
HIGH DENSITY CLOUD
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JACK THE NIPPER

(Gremlin Graphics)

If want to be very, very naughty but just can't quite manage it then follow these tips and use then in conjunction with the map to become a real teeny terror. Mucho gratias to **Michael Stirling** from Dundee for supplying the tips and **Paul Gerrard**, who lives on Headly Down in Hampshire, for sending a map.

Once you've grabbed your pea-shooter beetle your way over to the Police Station and take the battery that's located there. Once it's safely in your possession wheel it round to Just Micros and touch the mirror.



Go and get the glue from the Launderette and take it round to the False Teeth Factory and jump on the conveyor belt with it.

Take the weight from the Prison and jump onto the conveyor belt in the Sock Factory. Use the flower killer, found on the top shelf of the I Bloom flower shop, to kill the flowers in the garden beside the graveyard. Once you've done that take the fertilizer from the graveyard by shooting all the ghosts. Take the stuff back to the same screen that you dropped the poison. Get the key from another part of the garden and enter the Bank. Drop the key and take the disk to the Technology Research Lab and jump onto the computer at the right hand side of the screen. Go back to the bank and pick up the key to open the grating. Drop all the objects you're carrying and go through the hole. Take the box (it's washing powder) and the credit card with an A on it from the top of the cupboard. Take the powder to the Launderette and jump in front of all three machines.

Use the credit card at the bank by jumping at the dispenser outside the bank. Take the potty from the Play School and drop it in the China Shoppe (after breaking the two plates on the top shelf). Take the clay from the same screen as the potty and drop it in the first screen of the Play School. This, for some strange reason, makes a dog, so leave quickly. Take the key from the bank to the museum — this opens the grating. When you go through the grating it's advisable to take a pea-shooter with you since there are a whole load of ghosts in there. Go though the grating and take the bomb from the fireplace, drop the pea-shooter and take the horn. After that honk the horn at the cat in the Police Station, in the living room of Jack's house and in the play school . . . and you'll have scored enough on the naughtyometer to finish the game.

A couple of general tips — break all objects after using them and shoot people, animals and whatever with your pea-shooter to increase your rating on the naughtyometer.



KNIGHT TYME (Mastertronic)

This game seems mighty popular with you Amstrad people judging from the pile of tips that have been sent in. I've compiled a complete solution from the pick of the bunch and using it you should be able to get a score of 98%. Many thanks go to **Adam White** from Slough in Berkshire, **Glyn Harper** who lives at Castletoen on the Isle of Man and **Simon Fincher** who lives in Evesham and to everyone else who sent in tips.

Go to the transputer room and command Derby IV to help. He will oblige by giving you a blank ID card which you can pick up. Wend your way to the bridge and take the instant film from Gordon. Now you've got the instant film you really need a camera, so go along to the recreation room and pick up the camera which can be found there.

Give the film and the camera to Klink, take off your cloak of invisibility and command him to help you. Take one photograph and check to see it is of you. If everything's all hunky dory go and get the glue off SB E3. When you've got the glue you'll suffer an accident and the photo of you will become stuck to the blank ID card. This slight mishap proves to be quite useful later on in the game, so wear your now unblank ID card. Take the McTablet food from Scarab and the chocolate heart from Derby IV and give the chocolate heart to Sharon and then take the gas mask and advert from her. Drop the advert under the module in the airlock and use it to jump onto the module. Take the starmap and pewter tankard and give them to your good old pal, Gordon. Remove your cloak and move the ship to Eden and then Starbase I and make sure you refuel the ship.

Teleport down to the starbase using the transporter, but that's after giving the tower fish to Gordon and commanding him to help. Explore the starbase but make sure that you return with the bag of runes, axe and boots (use advert to get them). Wear the boots and give the glue to Hectorr. Teleport back onto the ship and move it to Gangrole, then to Monopole.

Make sure that you're wearing the gas mask and cloak and are carrying the axe and the bag of runestones. Now teleport down and go and find Hooper. Give unto him the axe and bag of runestones. If the miserable old sod doesn't accept them then cast the Fortify spell on him and try again. Take the talisman and part of the sundial, making sure that you've collected the other part a few screens back. Return to the ship and drop the two parts of the sundial somewhere useful. Unwear the cloak and mask once more and wear the talisman. Fly to Eden, then Starbase I (for refuelling), then Naff and finally Retreat. Wear the mask and cloak again and teleport down. Remove the blue blockade with 'Remove Barriers'. Take the third part of the sundial from Murphy and go back to the ship and place it with the other two bits. Cast the lightning bolt spell and FRREEEEAAAWWWWW — one complete Sundial of Alpha, just for you. Unwear the mask and cloak, pick up the sundial and fly to Outpost. Wear the mask and cloak again and teleport down. Forget the warning, read the message. Return to the ship and unwear the cloak and mask. Fly to Retreat, Naff and then to Gangrole. Move to the room past the airlock which has changed into a control column. Shoot a bolt of lightning at it and then take off and . . . diddly diddly deeee . . . thou hast completed *Knight Tyme*

TELEPORT CODES
STARBASE I X1 Y2 Z3
MONOPOLE X1 Y8 Z4
RETREAT X8 Y4 Z1
OUTPOST X8 Y9 Z6
USS PISCES X0 Y0 Z0

● POKES ● POKES ●

THE LAST V8 (Mastertronic)

Don't worry about having a last V8 — you can have an unlimited supply of them thanks to **Cy Booker**, a resident of Tunbridge Wells, Kent. All you have to do is type in this listing, plonk in ye tape or disk and run the bijou progette.

```
120 MODE 0: BORDER 0
130 OPENOUT "z"
140 MEMORY &707
150 FOR I = 0 TO 15: READ N:
INK I,N: NEXT
160 LOAD "!a",&A53B,&C9:
CALL &A4D8
170 POKE &777,&79: POKE
&778,7: CALL &708
180 DATA
0,9,1,13,3,23,17,25,15,12,16,10
,13,22,14,26
```

DARK STAR (Design Design)

More POKEs from Cy, this time giving unlimited energy. Type in the listing and run it . . . couldn't be easier!

```
100 REM DARK STAR POKES:
DISC COMPILATION ONLY
120 MEMORY &92FF
130 FOR ADDR = &9300 TO
&933B
140 READ A$
150 TOT = TOT +
VAL("&"+A$)
160 POKE
ADDR,VAL("&"+A$)
170 NEXT ADDR
180 IF TOT<>6390 THEN
PRINT "YIKES THERE'S AN
ERROR IN MY DATA!": STOP
190 PRINT CHR$(7); "INSERT
THINE DISC. SIDE A."
200 IF INKEY$="" THEN
GOTO 200
210 CALL &9300
220 REM
230 DATA
21,33,93,cd,d4,bc,22,42,93,79,
32,44,93,21,00,03
240 DATA
11,00,08,3e,09,0e,41,06,08,c5,
d5,e5,f5,df,42,93
250 DATA
f1,e1,d1,c1,0c,24,24,10,f0,14,3
d,20,e8,01,7e,fa
260 DATA
af,ed,79,84,3e,af,32,cd,46,c3,0
0,18
```

HALLS OF THE THINGS (Design Design)

Cy's been at it again, this time it's unlimited energy and stuff to help you in your quest for the rings. Type in listing, plonk your disc in the drive and run it.

```
100 REM HALLS POKES: DISC
COMPILATION
120 MEMORY &92FF
130 FOR ADDR=&9300 TO
&9343
140 READ A$
150 TOT=TOT+VAL("&"+A$)
160 POKE ADDR,
VAL("&"+A$)
170 NEXT ADDR
180 IF TOT<>6795 THEN
PRINT "CHECK THE LISTING.
METHINKS A MISTAKE HAS
BEEN MADE": STOP
190 PRINT CHR$(7); "INSERT
COMPILATION DISC. SIDE A"
200 IF INKEY$="" THEN
GOTO 200
210 MODE 1
220 CALL &9300
230 REM
240 DATA
21,33,93,cd,d4,bc,22,62,93,79,
32,64,93,21,00,10
250 DATA
11,00,1c,3e,04,0e,41,06,08,c5,
d5,e5,f5,d5,62,93
260 DATA
f1,e1,d1,c1,0c,24,24,10,f0,14,3
d,20,e8,01,7e,fa
270 DATA
af,ed,79,84,32,0e,40,21,00,00,
20,ac,11,22,ad,11
280 DATA f3,c3,00,10
```

TOADRUNNER (Ariolasoft)

Unlimited toadies for you to play with is the reward if you type in this Cy listing, put your cassette in the drive and run the program

```
100 MEMORY 4999
110 LOAD "as2": REM SKIPS
PAST BOTH LOADER AND
SCREEN
120 POKE 5225,0: POKE
5226,0
130 CALL 5000
```

THE LITTLE, BUT JOLLY USEFUL, TIPS

ROOM TEN (CRL)

When you serve make sure the ball is placed at the furthest top right corner of the glass bat and the computer will always miss it. When it serves to you, miss the ball and when the serving swings your way use the same process and you'll never be able to lose! What a pointless exercise!

WORLD CUP CARNIVAL (US Gold)

The best way to score goals is not to try and boot the ball in from afar but to stroll into the opponent's goal with the ball. If this method is used the goalie will not stand a chance.

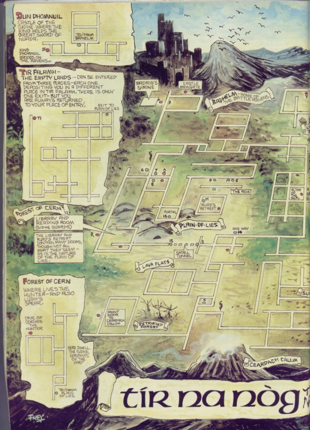
M·O·R·E

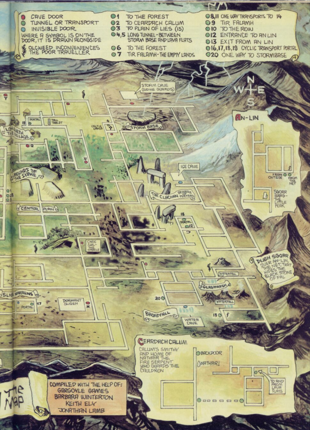
POKES ●

NIGHTSHADE (Ultimate)

Another Cy listing. He's certainly been hard at work! This one gives you unlimited cowboys for your pleasure. Type in listing, rewind tape, run program, press play on tape and off you go . . .

```
120 OPENOUT "d": MEMORY
&ddd: LOAD "nprg"
130 POKE &8cec,&ee: POKE
&8ced,&7b
140 POKE &8d07,0: POKE
&8d08,&3e: POKE &8d09,1
150 POKE &7c38,&3e: POKE
&7c39,lives
160 POKE &8fd9,&c9
170 MODE 1: CALL &1300
```


DUN DHOMNUIL
CASTLE OF THE SIDHE WHERE THE KING HOLDS THE GREAT SWORD OF NUADA,
TO/FROM BADHELM
KING DHOMNUIL BROODS ON THE RAVENS...
TIR FALAMH – THE EMPTY LANDS – CAN BE ENTERED FROM THREE PLACES – EACH ONE DEPOSITING YOU IN A DIFFERENT PLACE IN TIR FALAMH, THERE IS ONLY ONE EXIT – BUT YOU ARE ALWAYS RETURNED TO YOUR PLACE OF ENTRY,
EXIT TO PLAIN OF LIES
FOREST OF CERN
LIBRARY AND READING ROOM (SIDHE GUARDS)
THE LIBRARY AND RUAD'S RETREAT CONTAIN MANY DOORS, THOUGH NOT ALL WHAT THEY SEEM – AS IS THE NATURE OF THE PLAIN OF LIES,
FOREST OF CERN
WHERE LIVES THE HUNTER – AND ALSO LUGH'S SPEAR,
CAVE OF CERNOS THE HUNTER
HERE DWELL THE SIDHE, SERVANTS OF THE HARP
TO/FROM PLAIN OF LIES
BADRIG'S SHRINE
CASTLE MAINGATE
BADHELM – HOME OF THE BATTLE RAVENS
THE ROW
RUAD'S RETREAT
PORTAL
ALTAR OF THE SEAL
PLAIN OF LIES
ONE WAY
SMALL TUNNEL
LAVA FLATS
FRONT DOOR TO CEARDACH CALLUM
PETRIFIED FOREST
CEARDACH CALLUM
FREY
TÍR NA NÒG



CAVE DOOR
TUNNEL OR TRANSPORT
INVISIBLE DOOR
WHERE A SYMBOL IS ON THE DOOR, IT IS DRAWN ALONGSIDE
OLCWEED INCONVENIENCES THE POOR TRAVELLER
1 TO THE FOREST
2 TO CEARDACH CALUM
3 TO PLAIN OF LIES (15)
4,5 LONG TUNNEL-BETWEEN STORM BASE AND LAVA FLATS
6 TO THE FOREST
7 TIR FALAMH-THE EMPTY LANDS
8,11 ONE WAY TRANSPORTS TO 14
9 TIR FALAMH
10 TO THE ROW
12 ENTRANCE TO AN LIN
13 EXIT FROM AN LIN
16,17,18,19 CYCLIC TRANSPORT PORTAL
20 ONE WAY TO STORMBASE
STORM CAVE (SIDHE GUARDS)
N W E S
AN-LIN
19 PORTAL
TALL TABLET
CELTIC CROSS
STORM BASE
LON LIATH THE VILLAGE
MOUNDS OF THE SIDHE
ICE CAVE
FROM OUTSIDE
FROM THE NET
TIR CLACHAN
BEWARE OF PEEKERS
SGORR BRAG-THE LITTLE PEAK
CENTRAL PLAIN
18 PORTAL 12
CNOC SUL-THE ORACLE
DUBH SGORR OVER AN-LIN, THE NET, THAT HIDES THE BLACK STONE OF FAL
WATERFALL
GLASMARSH
SLIGE WARRENS
PORTAL 17
DORMANT SLIGEN
20
WATERFALL
BROADFALL
WATER CAVE
13
CEARDACH CALUM
CALUM'S SMITHY AND HOME OF NATHAIR THE FIRE SERPENT WHO GUARDS THE CAULDRON
BACKDOOR
NATHAIR!
TO AND FROM LAVA FLATS
The Map
COMPILED WITH THE HELP OF:
GARGOYLE GAMES
BARBARA WINTERTON
KEITH ELY
JONATHAN LAMB

FORBIDDEN PLANET (Design Design)

If you don't want to have any wounds afflicted on your person while playing this game just type in this Cy-supplied listing and put your disc in the drive.

```
120 MEMORY &92ff
130 FOR addr=&9300 TO &9328
140 READ a$: byte=val("&"+a$)
150 tot=tot+byte
160 POKE addr,byte
170 NEXT addr
180 IF tot 3368 THEN PRINT "Ugh, error in data!" CHR$(7): STOP
190 PRINT CHR$(7)"Insert disc, side A"
200 IF INKEY$="" THEN GOTO 190
210 CALL &9300
220 REM
230 DATA 21,00,03,11,00,15,01,41,30,df,26,93,0c,79,fe,49
240 DATA 20,03,14,0e,41,24,24,10,f0,af,01,7e,fa,ed,79,32
250 DATA 41,4d,f3,c3,00,03,66,c6,07
```

NODES OF YESOD (Odin)

Having problems when you're mooning about? Charlie dying on you a bit too quick. Fear no more! All you have to do is type in the following listing and run it (making sure that your disk is firmly placed in its portal. Oh, Cy did these POKEs too!

```
120 MODE 1: BORDER 0: INK 0,26: INK 1,0: INK 2,9: INK 3,24
130 PRINT "INSERT NODES OF YESOD DISK"
140 IF INKEY$="" THEN 130
150 ADDR=&8000
160 READ A$:IF A$="-1" THEN CALL &8000
170 POKE ADDR,VAL("&"+A$): ADDR+ADDR+1: GOTO 160
180 REM
190 DATA 0e,07,cd,0f,b9,ed,43,00,90,21,40,00,11,00,02,0e
200 DATA 42,cd,66,c6,21,27,80,11,e0,01,d5,01,08,00,ed,b0
210 DATA e1,22,d3,00,c3,40,00,af,32,a7,4e,c3,50,4c,-1
```

ELITE (Firebird)

This is quite a useful listing as it allows you to really muck about with the program. Type it in, rewind cassette, run the program and press play on tape in that order (otherwise it'll all go wrong).

```
50 MEMORY &3AFF: MODE 1: BORDER 0
60 INK 0,0: INK 1,10: INK 2,18: INK 3,8
70 WINDOW #1,14,26,12,12: WINDOW #2,14,26,14,14
80 LOAD "!ELITE1"
90 POKE &3,BD1,247: POKE 48,195: POKE 49,0: POKE 50,160
100 FOR N=9FDF TO 1E+09: READ A$: IF A$ <> "END" THEN POKE N,VAL("&"+A$): NEXT
110 CALL &9FDF,1486
120 DATA a4,5a,5a,4b,4a,21,df,9f,11,00
130 DATA a0,06,1b,1a,cb,41,28,03,86,18
140 DATA 01,ae,12,1c,10,f3,23,0d,20,ea
150 DATA c3,00,3b,d7,5b,63,56,15,9b,56
160 DATA 6f,84,96,74,cc,8c,bf,a2,54,dc
170 DATA 74,77,f5,bf,23,40,de,35,41,ea
180 REM THE POKES START HERE!
190 REM NO ENERGY LOSS
200 DATA 42,be,43
210 REM INFINITE MISSILES
220 DATA 32,11,46
230 REM MISSILES BLOW UP SPACE STATIONS
240 DATA 32,49,94
250 REM SPACE STATIONS LAUNCH TARGOIDS
260 DATA 32,26,93
270 REM ONE HIT TO DESTROY SPACE SHIP
280 DATA 32,a9,87
290 REM NO LASER TEMP RISE
300 DATA 32,51,87
310 REM INFINITE FUEL
320 DATA 32,01,74
330 REM NO HYPERSPACE LIMIT
340 DATA 32,0d,71,32,17,71
350 REM CONSTANT GALACTIC HYPERSPACE
360 DATA 32,f9,70
370 REM CONSTANT ESCAPE POD
380 DATA 32,2c,46
390 REM NO CARGO LOSS ON ESCAPE
400 DATA 32,48,46
410 REM INFINITE CARGO
420 DATA 32,b0,50
430 REM CONSTANT ENERGY BOMB
440 DATA 32,d4,30
450 REM NO ENERGY BOMB SCREEN FLASH
460 DATA 3e,c9,32,e3,30
470 REM INFINITE CREDITS
480 DATA 3e,03,32,75,fe,3e,18,32,83,fe
490 REM ECM ENERGY JAMMER
500 DATA af,32,9b,5a,32,a5,5a,3e,18,32,ed,92
510 REM CLOAKING DEVICE
520 DATA 3e,21,32,da,5a,3e,f6,32,de,5a,af,32,ed,5a
530 REM INDESTRUCTIBILITY
540 DATA 3e,c3,32,2a,13,af,32,81,85,32,60,88
550 REM ALTER CHAR SET
560 DATA 3e,1f,32,ea,5c
570 REM END OF POKES
580 DATA c3,60,00,END
```

HIGHWAY ENCOUNTER II (Vortex)

Only disk version POKEs of this I'm afraid. Good old Cy has supplied the listing and all you have to do is type it in, put your disc into the drive and run the listing.

```
100 REM HIGHWAY ENCOUNTER TWO. DISC VERSION ONLY
120 MODE 1: BORDER 0
130 PRINT "PUT IN YOUR DISK YOU WONDERFUL PERSON."CHR$(7)
140 CHECK=0
150 FOR ADDR=&C000 TO &C05B
160 READ A$: BYTE=VAL("&"+A$)
170 POKE ADDR,BYTE: CHECK=CHECK+BYTE: NEXT ADDR
180 IF CHECK <> 8089 THEN PRINT "WRONG WRONG WRONG: ERROR IN DATA!": STOP
190 IF INKEY$="" THEN GOTO 190
200 CALL &C000
210 REM
220 DATA 21,59,c0,cd,d4,bc,22,59,c0,21,00,03,e5,11,00,14
230 DATA 3e,09,01,22,09,f5,e5,df,59,c0,e1,f1,0c,24,24,10
240 DATA f4,14,3d,20,ed,e1,01,00,9a,3e,ba,ae,77,23,0b,78
250 DATA b1,20,f6,01,7e,fa,ed,79,21,3e,07,22,3b,1b,21,32
260 DATA 17,22,3d,1b,21,00,c9,22,3f,1b,21,00,03,11,00,00
270 DATA 01,00,9a,f3,ed,b0,c3,0e,03,84,00,07
```

POKES POKES

JACK THE NIPPER (Gremlin Graphics)

Cy is back! This time he's got a listing which gives you an unlimited amount of teeny terrors to play with. Type in the listing, rewind cassette, run the listing and press play on tape. You must know that off by heart!

```
10 MEMORY &9FFF: MODE 1
20 FOR addr=&A201 TO &A20E
30 READ a$:POKE addr,VAL("&"+a$)
40 NEXT addr
50 DATA 3e,c3,b1,12
60 DATA 21,00,00,22,1e,20,c3,01,10
70 PRINT "INSERT REWOUND TAPE AND PRESS PLAY"
80 LOAD "!nipper": POKE &A059,&A2
90 CALL &A000
```

MISSION ELEVATOR (Electric Dreams)

Infinite lives are granted to anyone who can spare the time to type in this listing, put a tape into the drive, run the listing and press play on the cassette. Cheers to Cy for supplying this one . . .

```
130 MEMORY &3fff
140 LOAD "MISSION ELEVATOR"
150 POKE &416d,&9d
160 POKE &41ba,9
170 POKE &4407,&de
180 POKE &45f6,&be
190 POKE &45f7,&80
200 FOR addr=&be80 TO &be99
210 READ a$: POKE addr,val("&"+a$)
220 NEXT addr
230 CALL &4005
240 REM
250 DATA 21,8f,be,22,15,01,3e,cf,32,3a,02,c3,40,00,af,32
260 DATA 6e,80,3e,c3,32,79,80,c3,f3,9b
```

AIRWOLF (Elite)

Here's a nice unlimited helicopter's POKE bought to you by **Chris Wade** who lives in Sheffield. Type in the listing, rewind the cassette and press play on tape.

```
10 PEN 15
20 BORDER 14
30 MODE 1
40 OPENOUT "D": MEMORY &3E7: CLOSEOUT
50 FOR X = 1 TO 15: READ A: INK X,A: NEXT
60 LOAD "AIRWOLF1", &3E8
70 BORDER 4
80 LOCATE 1,1: PRINT "ARE YOU SURE YOU WANT TO CHEAT? (Y/N)";
90 INPUT X$: IF X$="Y" THEN GOSUB 160: GOTO 110
100 IF X$<>"N" THEN GOTO 90
110 MODE 0
120 PAPER 9
130 CALL &68A8
140 END
150 DATA 14,0,26,23,17,22,15,6,0,4,23,2,15,0,13,26
160 POKE &7B33,0: POKE &7B34,0: POKE &7B35,0
170 RETURN
```

Phew! What a tips section! I hope you have enjoyed it and are at this very moment typing in all those lovely POKEs. Oh, by the way — the winner of this month's £20 software goes to **Cy Booker** for his amazing amount of POKEs! Keep the tips coming in . . . if you don't send in tips then this section will cease to be! Lob all your maps and stuff into an envelope and send them to **AMTIPS, AMTIX MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 2DB.**

Amtix! Retailers

London/South East

'Chips' Direct Data Ltd, 53 Rugby Road, Worthing, Sussex BN11 5NB. **HS SCA**

Ultima, Unit 28, White Lion Walk, Guildford, Surrey. **HS SCA**

Suburbia, 268 Streatfield Road, Kenton, Middlesex HA3 9BY. **HS SCA**

Speedysoft, The Blacksmiths, Radnage Common, High Wycombe, Bucks HP14 4DH. ☎ 024026 3703. **HS SA**

Software Plus, Liberty Shopping Mall, East Sq, Basildon, Essex; 336 Chartwell Square, Southend, Essex; 72 North Street, Romford, Essex; 22 St Matthews St, Ipswich, Suffolk; Boulevards, Harpur Centre, Bedford, Beds; 49 High Street, Gillingham, Kent. **S SCA**

Software City, 47 Cheap Street, Newbury, Berks, RG14 5BX. **S SCA**

Slough Computers, 245 High Street, Slough, Berks SL1 1BN. ☎ 21594. **HS SCA**

Shekhana Computer Services, 221 Tottenham Court Road, London W1R 9AF. ☎ 01-800 3156. **HS SCA**

Saga Systems Ltd, 2 Eve Road, Woking, Surrey GU21 4JT. **HS S**

Readers Dream, 100a Harlington Road West, Feltham, Middx. ☎ 01-844 0780. **HS SC**

Barry Paul, Leather Lane Music Shop, 67 Leather Lane, London EC1. ☎ 01-405 1270. **S SCA**

Octopus Software, Unit 31, In-Shops, High Road, Wealdstone, Middlesex. **HS SCA**

The Micro Workshop, 12 Station Approach, Epsom, Surrey KT19 8ES. ☎Tel. Epsom 21533. **HS SCA**

Harlow Computer Centre, 17 Staple Tye, Harlow, Essex, CM18 7LX. **HS SCA**

JKL Computers, 7 Winsor Street, Uxbridge, Middx UB8 1AB. **HS SCA**

Games World, 129 King Street, Hammersmith, London W6 9JG. ☎ 01-741 4467. **HS SCA**

Gallery Software, 1st floor, 140 The Arndale Centre, Wandsworth, London SW18. **HS SCA**

M. D. Cooper, Computer Software and Retail Sales, 63 High Street, Kempston, Beds. ☎ 0234 852017. **HS SCA**

Canvey Software, Harmer Arcade, Roman Road, London E1. **HS SCA**

Canvey Software, Canvey Market, High Street, Canvey Island, Essex. **HS SCA**

Alan Bedding Photography/Software, 37 Mile End Road, Colchester, Essex. ☎ 0206 851030. **HS SC**

Bracknell Computers, 44 The Broadway, Bracknell, Berks, RG12 1AG. **HS SCA**

Nimbus Computing, 6 Station Road, West Wickham, Kent. ☎ 01-777 3160. **HS SCA**

Discount Software, 120 Lord Street, Hoddesdon, Herts EN11 8NP. **HS SCA**

Logic Sales Ltd, 19 The Broadway, The Bourne, Southgate, London N14. ☎ 01-882 4942. **HS SC**

Virgin Games Centre, 100 Oxford Street, London W1N 9FB. ☎ 01-637 7911

Virgin Games Centre, 157-161 Western Road, Brighton BN1 2BB. ☎ 0273 725313

Virgin Games Centre, c/o Burtons, 140-144 High St, Bromley, Kent. ☎ 4606895

Virgin Games Centre, Top Man, Oxford Circus, 172 Oxford Street, London W1. ☎ 01-927 7826.

North West

Stewart Electronics, 83 Penny Meadow, Ashton-under- Lyne, Lancs. ☎ 061-339 0504. **HS SCA**

P.V. Microcomputers, 104 Abbey Street, Accrington, Lancs. **HS SCA**

McSoft, Unit 46, Moorgate Indoor Market, Moorgate, Ormskirk, Lancashire. **HS SCA**

Mach II, Langam's, St George's Precinct, Preston. **HS SCA**

Lancashire Micros, 89 Euston Road, Morecambe, Lancs. **HS SCA**

Computer World (UK) Ltd, 208 Chorley Old Road, Bolton, Lancs BL1 3BG. **HS SCA**

Book Bargains, 31 St Andrew's Road South, St Annes, Lancs. **S SCA**

A.A. Discount Software, 112 Marlborough Street, Ashton-u-Lyne, Lancs OL7 0HA. ☎ 061-330 2376. **S S**

Bit Byte Computers, 144 Witton Street, Northwich, Cheshire CW9 5N9. **HS SCA**

City Software, 66 Lime Street, Liverpool L1 1JN. **S SCA**

Computer Games Shop, 3 Royal Oak Buildings, Waterloo Road, Blackpool FY4 2AQ. ☎ 0253 48738. **S SCA**

The Littlewoods Organisation plc, Church Street, Liverpool L70 1AQ (and selected stores). **HS SCA**

H & B Software, Unit 191, Upper Rochdale Market, Arndale Centre, Manchester M4 2EB. **S SCA**

H & D Services, 1338 Ashton Old Road, Higher Openshaw, Manchester M11 1JG. **S SCA**

H. W. Luxton, 236 Smithdown Road, Liverpool L15 5AH. ☎ 051-733 1135. **S SCA**

South/South West

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Computerbase Co., 21 Market Ave, City Centre, Plymouth PL1 1PG. ☎0752 672128. **HS SCA**

Gateway Business Systems Ltd, 6 Station Road, New Milton, Hants BH25 6JU. **HS SCA**

Gerard's Software at Corsham D.I.Y. Centre, 8 The Precinct, Corsham, Wilts SN13 0AS. ☎0249 712650. **HS SCA**

Montage, 8 Holyrood Street, Chard, Somerset TA20 2AH. **S SC**

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Fal-Soft Computers, 8 St Georges Arcade, Falmouth, Cornwall. **HS SCA**

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Computer Services, 9 The Green, Crediton, Devon EX17 3LH. **S SC**

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Virgin Games Centre, 103-105 Armada Way, Plymouth. ☎ 075 2262817.

Midlands

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Allen James Computers, 831 Stratford Road, Sparkhill, Birmingham B11 4DA. ☎ 021-778 5737. **HS SCA**

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Bull Ring Computers Ltd, 1 Waterloo Terrace, Bridgnorth, Shropshire WV16 4EG. **HS SCA**

R & B Computer Software, 6 Waterloo Road, Hinckley, Leics. **HS SCA**

Computer Market, 27 Goosegate, Nottingham. ☎ 586454. **HS SCA**

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Long Eaton Software Centre, 91 College Street, Long Eaton, Nottingham NG10 4GE. **HS SCA**

Microware, 5 St Peter's Lane, Leicester. Also at Venture House, 7 Leicester Rd, Loughborough, and Fords, 191/195 Victoria Centre, Lower Parliament St, Nottingham. **HS SCA**

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North East

U. K. Software Exchange Club. SAE to 15 Tunwell Greave, Sheffield S5 9GB **S SC**

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Thirsk Home Computer Centre, Royal Oak Yard, Market Place, Thirsk, N. Yorkshire YO7 1HQ. ☎ 0845 25332. **HS SCA**

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A & A C Stobbs (Computer Dept), 39/40 Upper Precinct, Blaydon-on-Tyne, Tyne & Wear NE21 5BT. ☎ 091 4143107 **HS SCA**

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David Llewellyn, 24 Winchester Close, Great Lumley, Chester-le-Street, Co. Durham. **S S**

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Datamate Ltd, 2 Delaval Terr, Blyth, Northumberland NE24 1DL. ☎ 365846 **HS SCA**

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Merthyr Computer Centre, 110 High Street, Merthyr Tydfil, Mid Glamorgan. ☎ 0685 82230. **HS SCA**

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The Computer Depot, 205 Buchanan Street, Glasgow G1 2JZ. ☎ 041-332 3944. **HS SCA**

Inverness Computer Centre, 5 Mealmarket Close, Inverness IV1 1HT. ☎ 226205. **HS SCA**

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Mobile Micros (Marketing) Ltd, 1 East Back Street, Bishopmill, Elgin, Moray. **HS SCA**

Soft Centre, 2 Bruntsfield Place, Edinburgh EH10 4HN. **S SCA**

Software Connection, Argyle Centre Market, Argyle Centre, Glasgow G2 8AU. **S SCA**

Vics, Independent Computer Supplies, 31/33 South Street, Perth PH2 8PD. ☎0738 36704. **HS SCA**

Virgin Games Centre, 172 Union Street, Aberdeen AB1 1QT. ☎ 0224 645851

Virgin Games Centre, 28-32 Union Street, Glasgow G1 3QX. ☎ 041-204 0866.

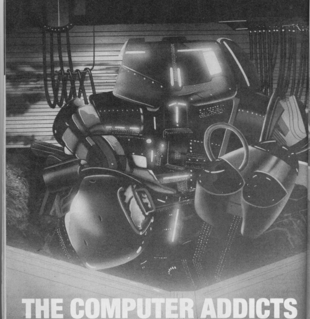
Ireland

Charly's Computer Corner, Clareabbey, Clarecastle, Co. Clare. ☎ 065/20806. **S SCA**

Darryn Reid, Leisure World, Romanos Building, 6 Queen Street, Belfast, N. Ireland. **HS SCA**

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Computer Studio, Kosančićev Venac 1a, 11000 Beograd, Yugoslavia. **S SCA**



THE COMPUTER ADDICTS

The following short story by Ray Girvan is true. It just hasn't happened yet!

They let me out of the can two weeks early .. a reward for good behaviour. Still, two weeks from ten years doesn't count for a lot. Prison 'threads exchanged for a freshly-pressed tuxedo, I headed for town.

Half-way there, a big Clivesmobile, all chrome-and-cream like a giant washroom fitment, hummed up to the curb beside me. The window whirred down.

'Hey, Benny! Want a lift?' I stopped to look at the driver. It was Gino, an old associate from my racket days; the kind of friend you need like a hole in the head. He was getting a little grey at the temples, but he still had that mean foxy look.

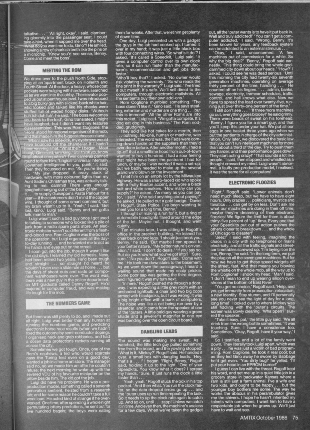
'No thanks,' I said. 'I need to catch up on my fresh air'. 'Benny', he said. 'No need for hard feelings. Maybe I can put a job in your direction . . .'

'No', I said, carrying on walking. 'I'm going straight. Times have changed! The Man's in the slammer for tax evasion. Prohibition's over . . . computers are legitimate now. I can find a job on my own.'

The Clivesmobile kept pace with me. 'You really think that, Benny? Ten years is a long time in computing. No-one's heard of vacuum tubes and trannies and Z80's any more. Now they're talking parallel optical transputers and seventh generation sentients.'

'So I'll go to night school! I've served my time. I don't want in on whatever two-bit operation you're running'. 'Well, talking of that, Benny, it's true you've served your time for the fraud and the Canadian teletype heists . . . but the cops never did hear about your part in the Babbage Day Massacre, did they'?

I stopped walking. 'What are you saying, Gino'? 'A little mouse might, shall we say, get



talkative . . .' 'All right, okay', I said, clambering gloomily into the passenger seat. I could take a hint, when it sapped me over the head. 'What do you want me to do, Gino'? He smiled, showing a row of sharkish teeth like the pins on a microchip. 'Knew you'd see sense, Benny. Come and meet the boss'.

MEETING THE ROM

We drove over to the plush North Side, stopping at an apartment block on Hollerith and Fourth Street. At the door, a heavy, whose coat pockets were bulging with hardware, searched us as we went into the lobby. The elevator popped us out at penthouse level. I was introduced to a big bulky guy with slicked-back white hair, who looked and talked like his cheeks were stuffed full of waded floppy disks. 'Wuhcuh buh tuh duh fuh', he said. 'The boss welcomes you back to the fold', Gino translated. I might have laughed, but I didn't want my features dissassembled. This was Rom Coglione; the 'Rom' stood for regional organiser of the mob, and that made him the biggest cheese in town.

When I saw his sidekick, my eyebrows would have bounced off the chandelier if I hadn't been wearing a hat. 'What the?' I began. 'Meet Luigi,' Gino said, smirking. 'Still think you know it all about computers? Twin cameras panned round to face him. 'Logical Universal Internally Governed Intelligence to you, punk,' it said. Then they focussed on me. 'So you're Benny . . . 'My jaw dropped. A crazy stack of hardware, with more coloured lights than my Aunt Sadie's Christmas tree, was actually talking to me, dammit! There was enough spaghetti hanging out of the back of him . . . or it . . . to supply Guiseppe's Pasta Parlour for a year — if the customers didn't mind the copper wire. I thought of some smart comment, but my brain wasn't up to it. 'Yeah,' I said. 'Get lost, Gino,' Luigi said. 'Benny and me gotta talk, man to man.'

Luigi wasn't such a bad guy once I got used to talking to someone who looked like a pile of junk from a radio spare parts store. An electronic mobster wasn't so different from a flesh-and-blood one. Rom Coglione was the boss of the operation, but Luigi organised all the day-to-day running . . . and he wanted me to act as his hands and eyes out on the street.

I soon got into the job, though it wasn't like the old days. I learned my old nemesis, Ness, had been retired two years. He'd been tough and straight . . . so straight I'd heard he wouldn't even use a slide rule at home . . . but the days of shoot-outs and raids on component warehouses were over. The word was, there was a new guy in the police department, an MIT graduate called Danny Rogoff. He'd majored in computer fraud, and was making life tough for the mob.

THE NUMBERS GAME

But there was still plenty to do, and I made out all right. Luigi was better than any human at running the numbers game, and predicting electronic horse race results (when we hadn't fixed the outcome by semi-conductor doping). I organised hack and grab robberies, and had a dozen data protections rackets running all across the city.

Sometimes we got tough. Once, one of the Rom's nephews, a kid who would scarcely pass the Turing test even on a good day, wanted a job in a home art store. The manager said no, so we made him an offer he couldn't refuse; the next morning he woke up with the severed VDU of his favourite miniputer on the pillow beside him. The kid got the job.

Luigi did have his problems. He was a pre-production model, something called a seventh generation sentient, heisted from a research lab; and for some reason he couldn't take a full work load. He acted kind of strange if he over-worked. One time, after spending a whole night permutating lottery predictions, he sent out for five hundred bagels; the boys were eating them for weeks. After that, we let him get plenty of down time.

One day, Luigi presented us with a gadget the guys in the lab had cooked up. I turned it over in my hand; it was just a little black box with four connecting wires. 'So what's it do'? I asked. 'It's called a Speedkit,' Luigi said. 'It gives a computer control over its own clock rate, so it can run faster than the manufacturer's recommendation and get jobs done faster.'

'Who'll buy that?' I asked. 'No owner would risk violating the warranty.' 'So who reads the fine print in the warranty?' Luigi said. 'I've tried it out myself. It's safe. We'll sell direct to the computers, through electronic mailshots. All the sentients buy their own add-ons.'

Rom Coglione mumbled something. 'The boss doesn't like it,' Gino said. 'He says stealing, extortion and murder are one thing . . . but this is immoral!' 'All the other Roms are into this racket,' Luigi said. 'We gotta compete. It's dog eat dog in this business.' The Rom nodded, grudgingly.

They sold like hot cakes for a month, then . . . nothing. No-one, human or machine, was interested. The word was, the Feds were coming down harder on the suppliers than they'd ever done before. After another month, I had a tip-off that a smalltime hood from out-of-town wanted to buy a hundred. I had a sour feeling that might have been the pastrami I had for lunch, or maybe I was worried it was a set-up; but we badly needed to make up the several grand we'd blown on the investment.

I met him on an empty lot by the Milwaukee highway. He was a sharp-faced kid who spoke with a fruity Boston accent, and wore a black suit and white sneakers. 'How many can you supply?' he asked. 'As many as you can pay for,' I said. 'Who said anything about paying?' he asked. He pulled out a gold badge. 'Daniel T Rogoff. State Police. I've been wanting to meet you for a long time, Benny.'

I thought of making a run for it, but a ring of automobile headlights flared around the edge of the lot. Maybe not, I thought, and went quietly.

Ten minutes later, I was sitting in Rogoff's office in the precinct building. He leaned his chair back on two legs. 'I should just book you, Benny,' he said. 'But maybe I can appeal to your better nature.' 'My better nature's on vacation,' I said. 'I don't do deals.' 'If you say so. But do you know what you've got into?' 'Sure, sure.' 'No you don't', Rogoff said. 'Come with me.' He took me downstairs to the basement. As we went down the passageway, I heard a wailing sound that made my scalp prickle. Some poor sap was getting the third degree, and I figured it was my turn next.

'In here.' Rogoff pushed me through a doorway. I was expecting a little grey room with an unshaded lightbulb, a chair and two big cops armed with blackjacks, but I was wrong. It was a big bright office with a bank of computers. The noise was like a cat being run over by a streetcar, and it came from the speaker of one of the 'puters. A little bald guy wearing a green shade and a jeweller's magnifier in one eye was bending over the open circuit board.

DANGLING LEADS

The sound was making me sweat. As I watched, the little tech guy pulled something free from the board, and the yowling stopped. 'What is it, Mickey?' Rogoff said. He handed it over, a small box with dangling leads. 'Hey, that's a . . . !' I began. 'Right, Benny,' Rogoff said, holding it up to the light. 'One of your Speedkits. You know what it does? I spread my hands. 'Sure. It just runs the clock a little faster than . . .'

'Yeah, yeah.' Rogoff stuck the box in his top pocket. 'And then what. You run the clock faster, so the data dropout errors go up . . . and the 'puter uses up run time repeating the task. So it needs to up the clock rate again to catch up. And so on, until . . . zapp! Unless we catch it in time. And even then, the machine's useless for a few days. When we've taken the gadget out, all the 'puter wants is to have it put back in. Well and truly addicted!' 'You can't get a computer addicted,' I said. 'Wrong, Benny. It's been known for years, any feedback system can be addicted to an external stimulus . . .'

'Okay,' I said, unconcerned. 'A few machines out of commission for a while. So why the big deal?' 'Benny,' Rogoff said earnestly. 'This thing could bring the whole goddammed city down about our heads.' 'How?' I asked. I could see he was dead serious. 'Until this morning the city had twenty-six seventh generation machines, operating on average thirty percent of the time, handling . . .' He counted off on his fingers. ' . . . admin, banks, sewage, electricity, tramcar schedules, traffic control, and hell knows what else. Now we have to spread the load over twenty-five, running just over thirty-one percent of the time.'

'I still don't see . . .' 'If three more machines go out, everything goes blooey!' he said grimly. There were beads of sweat on his forehead. 'Benny, I figure you for a smart guy, and that you'll keep this under your hat. We put all our eggs in one basket three years ago when we put the sentients in charge of the city administration. Only later, we discovered the basic law that you can't run intelligent machines for more than about a third of the day. Try to push them any harder, and their performance goes down. They start acting crazy!' 'That sounds a lot like people,' I said, then stopped and whistled as a thought crossed my mind. Luigi wasn't abnormal, a faulty pre-production model, I realised. It was the same for all computers!

ELECTRONIC FLOOZIES

'Right,' Rogoff said. 'Lower animals don't need much sleep, but we have to have eight hours. Only crazies . . . politicians, mystics and fanatics . . . can get by on less. Don't ask me what our machines are doing in their off time; maybe they're dreaming of their electronic floozies! We figure the limit for them is about thirty-five percent of 'up' time. Every one that your Speedkits put out of action pushes the others closer to breakdown . . . and the whole of Chicago to disaster!'

'Jeez!' I said with feeling, imagining the chaos in a city with no telephones or mains electricity, and all the traffic signals and streetcar timetables screwed up. 'I'm laying it on the line, Benny,' he said. 'In the long term, we pull the plug on all the seven gee machines. But for now we have to get these speed widgets off the street, fast. And that means you blowing the whistle on the whole mob, all the way up to Rom Coglione!' I shook my head. 'Man' I said. 'I don't mean to end up wearing silicon overshoes at the bottom of East River!'

'You got no choice,' Rogoff said. 'Help, and you get immunity from prosecution, relocation, a new identity. Stay stumm, and I'll personally see you never see the light of day for a long, long time!' I looked over to where Mickey was still fiddling with the 'puter's circuits. The screen was slowly clearing. 'Wha'ppen?' slurred the speaker.

'Take it easy, pal,' the little guy said. 'We all drink from the wrong bottle sometimes.' It was touching. Sure, I have a conscience too. Sometimes. 'Okay, Rogoff, have it your way,' I said.

So I testified, and a lot of the family went down. They literally took Luigi apart, which was a pity . . . he was just a victim of bad programming. Rom Coglione, he took it real cool; but as they led Gino away he swore by Babbage he'd get even. 'You dirty bug!' he yelled. 'I'll put your head in an EPROM burner!'

I guess I can live with the threat. Rogoff kept his word, and set me up in a quiet little job in a grocery store in backwater Kansas where a ram is still just a farm animal. I've a wife and two kids, and ought to be happy . . . but the younger boy bothers me some. The way he works the abacus in his perambulator gives me the shivers. I hope he hasn't inherited my talents with computers; I want him to have a respectable job when he grows up. We'll just have to wait and see.



A SPOONFUL OF MIRACLE?

Persecution complexes and paranoia are commonplace in a world where nobody trusts anybody else. But can we really put aside all the cries for help? Portland Down is Britain's chemical and biological warfare research establishment. It is also the leading researcher into AIDS in the UK. With the recent escalation of cases and apparent lack of progress in battling the disease, more than a few people have accused the military of one nation or another of having created AIDS as a weapon which has got out of control. One strategist and observer in America has published a book claiming that the Third World War is already underway, and it's being fought with propaganda, brainwashing techniques on a massive scale — and a few biological warfare agents.

But the arguments for both sides are convincing. Portland Down is better equipped to deal with research into AIDS than any medical establishment in the country. Its budget and facilities are unsurpassed. It's only logical that it be put to use to find a way of halting this terrifying epidemic. And that book about WW III is an excellent read if nothing else.

I remain unconvinced by both arguments. Still, consider this.

We are undergoing the longest economic and social depression in the history of modern man. The entire world is suffering from culture shock on an unprecedented scale caused by the exponential boom in technology and by the inability of any power to deal with the inevitable results. People live longer. By the time I'm seventy, I should be able to live for another fifty years. And the world's population is also rising at an ever increasing rate.

All this is happening in a world where natural resources are running out, the superpowers are struggling to stay intact, the planet is turning into an oven and the actions needed now just to prevent much of the world's current shorelines from disappearing under the waves are being ignored. Please don't think I condone what you're about to read but — the human race needs culling. There are expensive and risky alternatives which might help but governments rarely make radical manoeuvres. And never on the grand scale that is now necessary.

Nuclear devastation, or at least the threat of it, is a decoy. Nobody is stupid enough to start an outright confrontation between the superpowers, no matter what Reagan, Thatcher or Gorbachev say about each other on the television. Their only purpose is to act as distractions from where the power really lies. I'm not paranoid either. The whole process of using biological warfare leaks to reduce the world's population is coldly logical.

We live in the midst of an invisible messiah. True to form, the human race has found its salvation by buggering itself.

Then of course, this is only a theory.

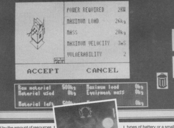
MISSION OMEGA

Mind Games, £9.95 cass, £14.95 disk

Latest in the Argus Press Software/Mind Games range is *Mission Omega*, an arcade strategy with some interesting aspects. The plot goes like this. You are Captain Allen of the Windwraith, a mining vessel of the United States of Europe. Your ship has just survived a perilous mining mission but fate is set to deal another blow. An unknown object with the mass of a small moon has entered the solar system with a velocity just less than the speed of light itself and on a trajectory taking it ever closer to Earth. Attempts to contact it have failed and, out of fear, Earth's politicians have decided it must be de-activated. Windwraith is the only ship capable of reaching it in time.

In fact you have one hour real time. After forty five minutes, the object (codenamed Omega) will launch a missile towards Earth. Fifteen minutes later, it will reach its destination. Inside that hour, Omega's four reactors must be shut down and you must escape, thereby making the artifact safe.

The game is based on this exploration of the vessel and is fully icon driven. To explore the vessel it is necessary to construct several robots. A maximum of eight may be built, each with a base, weapon, sensor and power pack. The number and type of robots are limited by the amount of resources carried by the mining vessel. The are four types of each of the four components, making the actual choice of machines quite varied.



Bases may be anti-gravity, tracked, legged or sphere (rather like a Terrahawks Zeroid). Weapons include small and large lasers, particle beam weapons and missiles. Sensors offer the choice of visual, audio or infra-red, while power packs consist of two types of battery or a small nuclear reactor. The combinations may be limited by the fact that certain items need more power than others and the various chasses themselves can only support so many kilograms' mass. The computer will not allow any robots that do not conform to the restrictions of their components. However, seeing as they have to be built in real time, there is little room for error.

Once your robots have been built and named, exploration may begin. This may take place in one of three ways. The first, and most obvious of these is by manual control of each robot one at a time. However, robots may be allowed to progress on automatic (though this is only possible for a short period of time) or may be programmed for a limited number of moves (and this was one option that did not seem to work). When a droid is under your control, its progress is displayed on an animated display to the left of the screen. To the right is a real time clock, status display for the droid on the left, damage and energy displays, control options (manual, auto and programmed) and an icon to select the next droid for control. At the top of the screen the Quit and Map options are provided (the map only showing that part of the ship explored so far). At the base of the screen is a message window, suitable for updating about any droids you aren't keeping you're eye on.

The various power packs are drained from time to time, but these recharge if the droid is left alone for a while. More importantly, Omega is equipped with its own defence droids which are inevitably encountered from time to time. When they are, it's useful to have a droid with a powerful weapon and an accurate sensor unit!

In fact a series of keys are required to allow access to each of the reactors. Keys are relatively easy to find. Reactors have to be found, identified and de-activated. Even then there are a lot of unanswered questions. How does the teleport work (I can use them but not necessarily control them)? What is the purpose of the switches set sporadically across the complex and do they have anything to do with the apparently invulnerable force fields? Is there anywhere were new sources of raw materials to build replacement droids can be found?

What Argus have managed to create here is an interesting, difficult but colourful and enjoyable hybrid game that should appeal equally to strategy and arcade fans. It isn't the best of its kind by any means but the chances are, you won't give up until it's successfuly completed. The worst part of the game is the instruction inlay. It's a total waste of time. Apart from contradicting itself (at one point saying Omega has to be destroyed, then just de-activated), it doesn't even mention which keys are needed to do what. Apart from the dreadful instructions, and the rather steep price, the game really is worth taking a closer look at.

Now, I wonder how I'm going to disable those force fields . . .

Presentation 81%
Graphics 79%
Complexity 67%
Authenticity N/A
Lastability 78%
Overall 77%

AUSTERLITZ

Lothlorien, £9.95 cass, £14.95 disk

This one player wargame creates one of Napoleon's greatest victories in 1804 that led to the dissolution of the Third Coalition (which had just been created) because of the fears of England, France and Prussia that now Napoleon had been crowned Emperor of France, he could threaten the whole of Europe. The battle was actually fought between an Austro-Russian army of around 80,000 men and a hastily assembled but crack 70,000 strong French army on December 4. There is no option in the game for the player to take the part of anyone other than Napoleon and the aim is to achieve the victory conditions by rapid deployment and re-deployment of your forces in a defensive capacity.



The game boasts some impressive features. Hidden movement, unit or corps command, semi-intelligent unit commanders, combat modifiers for morale, strength and terrain. Apart from the intricacies of play, there are aesthetic features such as a smooth scrolling screen, unit reports and so on. Perhaps surprisingly, there is no Save game option. However, it plays fairly quickly and this omission should not present too much of a problem most of the time. Annoying nonetheless.

The playing area is only about three times larger than the size of the screen, large enough for the scale of the battle and to avoid clutter but small enough to remain manageable. Each corps is split into several divisions and it is on this scale that the game is played. Divisions may be commanded individually or by the corps commander. When carrying out orders, the corps commanders may send messages suggesting alternative courses of action. You are free to follow their suggestions or ignore them. Profiles of each of the commanders, from an historical perspective, are given in the instruction manual and these should help determine how much credence should be given to a commander's assessment of the situation.

Because of the use of hidden movement (the day of the battle it was extremely foggy), the Austro-Russian forces disappear after their first move. Only during combat will they be revealed again unless they are discovered by scouts or by their accidental proximity to another unit. Units are displayed as one character blocks with infantry/cavalry markers and corps ID displayed. A player may ask for a more detailed assessment of a unit's status in which case the block doubles in width and strength and morale ratings are displayed.

It has taken some time for Lothlorien to get their act together regarding the Amstrad but this, their second release, is a respectable single player wargame capable of giving beginners and experts alike a good run for their money. There are three levels of complexity, the differences mainly elating to the strength and morale of the Russian troops which is made more favourable at higher levels, thereby making it more difficult for Napoleon to achieve victory.

The computer plays well on all levels and the packaging and presentation are very good. My complaints relate to the lack of options. Two player versions or opponent choices would have been better than the somewhat limited style ofplay as the game stands. Set against this is the argument that the way the game has been designed, more memory has been made available to the computer opponent. Yer pays yer money and takes yer choice. I think it must rank as one of the top wargames for the Amstrad.

Presentation 81%
Graphics 82%
Complexity 84%
Authenticity 90%
Lastability 92%
Overall 89%

POWERPLAY

Arcana, joystick and keys, £9.95 cass, £14.95 disk



High on Mount Olympus there is a raging dispute between the Gods on which of them is the wisest and most powerful. So Zeus decided that they should all compete in *Powerplay* — a battle of sheer wit and speed. A courtyard in the gardens of the Temple of Apollo is selected as the arena for the competition.

To save the Gods from injury they are all awarded four warriors to fight under their commands, the more questions the Gods answer correctly the more powerful the warriors become. The four grades of warriors are as follows; Hercules - the weakest of all, a mere mortal; Cyclops — A huge one-eyed giant; Minotaur — a half man half bull creature and Satyr — a half man half goat demon, most evil and all powerful.

At the start of the game you will be asked how many players wish to take part (two to four players) and the level of difficulty which determines the time allowed to answer each question, ranging from ten to two and a half seconds. Also each player chooses whether he wishes to use the keys or the joystick.

Play commences with each player having four pieces of that player's colour, three Hercules and one Cyclops, located in one corner of a multi-coloured gridded courtyard. Each player in turn selects one of their pieces to play and attempts to answer a question which appears at the bottom of the screen, if answered correctly then that piece gains Wisdom points and is allowed to move to any selected adjacent square, but if answered incorrectly then play is passed onto the next player.

The type of question asked is determined by the colour of the square he is presently occupying; Blue square — General knowledge; Red — Sports and Leisure; Green — Science and Technology, and Yellow — History and Geography. There are also four teleport squares in the courtyard which once stepped on will transport you randomly to one of the other teleport squares. The difficulty of the questions is dependent on what grade the piece is at; if the piece is Hercules, then the question will be relatively easy and, logically, if the piece is a Satyr the question will be hard.

The current player may cycle through his pieces by pressing Space on the keys or up and down on the joystick and once a piece has been selected pressing Return or Fire will prompt a question to appear. Four possible answers, arranged around a cross in the centre of the scroll, present themselves with the question. Answering the question is done by using the appropriate cursor key or the appropriate direction on the joystick. When sufficient questions have been answered correctly for a piece to have obtained at least 25 Wisdom points, shown with the piece number in a window at the bottom left of the screen, a Mutation option will appear. If a player chooses to Mutate then that piece will be transformed, in a whirl, to the next grade up, ie from Cyclops to Minotaur. If Mutation is ignored then the points will be stored. Mutations will continue until that piece reaches the highest grade — Satyr.

To eliminate an opponent's piece you must attempt to occupy the square on which he is standing, this invokes a head to head Challenge with both players trying to answer the same question. If your reactions are quicker and you answer correctly then your opponents piece is Mutated to a lower grade, and if he is on the lowest grade at the time of the Challenge, he disappears forever leaving your piece on his square. But if you lose then you suffer a similar fate. Play continues until all opposition pieces are eliminated.

Lee — CRITICISM

Yes, it's another test the old grey matter game, and not a bad one at that. I must say it's nice to see a novel variation to the old TRIVIA PURSUIT type games. It's really fun to play! The idea of the mutating mythical creatures is brilliant and gives the game atmosphere which similar games lack. The graphics on the whole are very neat and it's the extra touches, like the teleport squares, that makes the game so enjoyable to play. Monsters — A whole new meaning to education.

Anthony — CRITICISM

This is one of the best Trivia games on the market at the moment, and certainly my favourite. The idea of challenging your opponents to a quick fire question certainly spices up what could have been another boring question and answer game. There's also a lot of neat little touches, such as mutation and the bouncing of the characters which just add a superficial sparkle to the game, but is well worth it at the end. A mention must also go to the super introduction which has Hercules pushing blocks around to form the title. If you're a bit cheesed off with mindless blasting then POWERPLAY is well worth considering - it will also do a bit of good to the crumbling grey matter.

Richard — CRITICISM

Yeeees! This can only be described as a superb game. TRIVIAL PURSUIT type games are the best selling board games at the moment and Arcana have at last produced a game that will become a top seller without having to rely upon their own brand of supersell. The animation and colours are superb, the sound is some of the best you'll hear on the Ammy and the game concept itself is unquestionably unique. The game's mixture of trivia and strategy make it irresistible as a two, three or even four player game and the fact that you get four different sets of questions and an editor with which to enter your own questions means that, at the price, what is offered is a superb strategy game that provides an education too!

Presentation 86%
Concise instructions, very good.

Graphics 89%
Great illustration of mythological beasties.

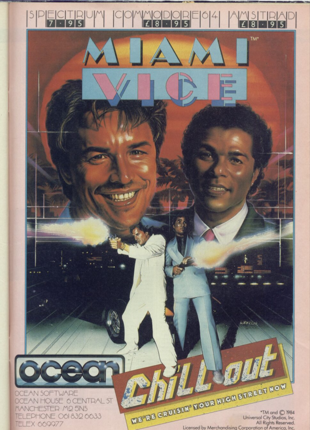
Sound 78%
Not much, but some good effects.

Playability 87%
Easy to get into . . .

Addictive qualities 80%
. . . and it'll keep you pondering for ages.

Value for money 81%
Lots of questions for your pennies.

Overall 84%
The best trivia game available.


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MERMAID MADNESS

Electric Dreams, £9.95 cass, Joystick Only

There's an old Cornish legend about the Mermaid of Zennor, a beautiful creature who used to woo sailors and cause them to die as they rushed into the sea to do — well, whatever Mermaids and sailors do. Dare we Amstrad owners be treated to a game featuring the gorgeous, pouting Mermaid of Zennor, no chance!. What do we get lumbered with? Ruddy Myrtle, a fat bulbous trollop. What Myrtle wants is a hubby, a fella. On land Myrtle has legs, and it is in this guise that she traps men, and for some time she has had her eye on Gormless Gordon, a diver of little talent, and even smaller brain. In his tight, clinging rubbery wetsuit she thinks he is just so scrummy and so she decides to make her intentions known.

Gordon isn't too happy about all this mermaid wooing and sees his chance to escape off the end of the pier. He's safe — or so he thinks! But Myrtle seizes her chance and plunges into the sea after him, her legs changing into a tail as she does so. Once in the water Myrtle searches for her love and eventually finds him cowering in a sunken wreck. But he's become trapped! What can Myrtle do?

This is where the game picks up. You play Myrtle Mermaid in her search for Gormless Gordon. There's a heart on the display panel which acts as a sort of radar, the faster it beats the closer you are to Gordon. Once you have located him you've got to set about rescuing him. The problem is that the stupid fool has fallen asleep and his air tanks are running out quickly so Myrtle's going to have to be quick. The screen is split between an information window which shows your score, what Myrtle is holding, the time left, the heart type radar and her Energy level.

The energy level is represented by a bottle of stout which slowly decreases every time she comes in contact with an underwater nasty. However, energy can be restored by collecting the occasional bottle of stout which can be found littered on the sea bed, obviously thrown in by some uncaring daytripper, but never the less it does come in handy. Things can be picked up around the underwater caverns and used. There is the dynamite which has to be used to clear a lodged rock that may be blocking a passage. Not all the action takes place underwater, you can also swim up to a deserted Egyptian Island which leads through into Atlantis, where you can swim through the ruins of the uninhabited city. All this exploring can prove to be jolly fun, but don't forget Gordon (How could we?), he's still there waiting to be hugged and kissed. Good luck Myrtle.

Lee — CRITICISM

This is quite a colourful and fun game to play, but for it's price, it has a few too many faults. Although the graphics are nice and tidy I found that there were some annoying bugs in the works - poor old Myrtle blended in with other sprites and got stuck - not a pretty sight. Joystick response was a little clumsy and as a result I was usually pinned up against a rock by some nasty which inevitably ended in Myrtle getting sucked to death. A definite plus is the dinky tunes that accompany the game giving it a very pleasant, jolly atmosphere - Ah doesn't it sound simply divine? On the whole a friendly sort of game, but shame about those naughty bugs.

Richard — CRITICISM

This has elements of SCUBA DIVE in it, but never the less it is a very jolly game. Unfortunately, and this is a pity, it is quite frustrating. The problem is the ocean nasties reap energy so quickly, and often trap you in a corner so that dying is a regular occurrence. The graphics are bright and generally good, as are the two ditties which burble away throughout the game, one for underwater(The dance of the Sugar Plum Fairy) and one for dry land (Some ballet number!). It's great fun to play but for ten quid it is a bit much, oh well, take it away Fatty Myrtle.

Anthony — CRITICISM

What started as a graphics demo on the Amstrad has turned into quite a nice little game, the puzzles are not that difficult and there are few screens but the whole thing is well thought out and executed. The only problem I found was the collision detection was too good, many times I was pinned down by a rampant Sea Horse and quickly died. The time limit seems very short at 10 minutes so I can only think that you have just enough time to finish it. The transformation between mermaid and wench is very good, though the nudity of the main character will have mum screaming. A very fun game and worth a look.

Presentation 87%
A few options, generally good.

Graphics 90%
Very good, jolly and well defined.

Sound 85%
Two rather fun ditties with spot FX.

Playability 70%
Tends to get slightly frustrating.

Addictive qualities 76%
The frustration could make you give up quickly.

Value for money 73%
A bit pricey for it's real content.

Overall 75%
Good fun but slightly annoying.



IMPOSSIBLE MISSION

Epyx/U S Gold, £9.95 cass, £14.95 disk

Your mission, should you accept it, is to penetrate the lair of Elvin Atombender — mad scientist and all round clever dick. Once there, you must assemble a password which will allow you to penetrate Elvin's inner sanctum. But hurry, in six hours, Elvin will have penetrated the security codes of all the ICBM installations in the world and start World War III, he's just got this problem relating to people. Good luck, this review will self destruct in ten seconds ....

This is a sophisticated version of the good old platform game. The idea is to move around from platform to platform, avoiding deadly robots. Each room contains several bits of furniture. These have to be searched for clues. Movement between platforms is done by either walking off platforms and dropping onto ones below, somersaulting or using the lifts scattered around the place. There are three types of robot, heat sensor types who leg it towards you, robots that just zip up and down and ones that just stand there. All of these robots come in two sub classes — them wot shoots you and them wot don't. When you first enter a room, it is useful to watch the robots and suss out what they are doing. it is worth remembering here that the robots can not trundle over the lift platforms. All robots are fatal to the touch. Searching the furniture will either reveal nothing, a piece of the code, a robot snooze or a lift resetter.

The robot snooze and the lift resetter are used by trolling up to terminals scattered around the place, and activating the appropriate command. The robot snooze turns off all the robots for a limited amount of time. They no longer fire and can be walked through with impunity. The lift resetter returns all the lifts to their original position before you start shifting them around. This is important because the positions of all the lifts in all the rooms are stored — they aren't reset simply by walking out and then back into a room. The room layouts are the same every game you play, but the position of the rooms in the complex is random. Also which sort of robot goes where is also random.

So if you fall into the trap of thinking just because last time you played the game, a robot in a particular position didn't do much, you are gonna fry! Dying happens fairly regularly — nutting robots, falling to your death, getting several thousand volts pumped into your anatomy, these are the sort of grisly fates that await you. There are no set number of lives to complete the game, but ten minutes is taken away from the time remaining to complete the mission. Then, once all 36 bits have been collected, you get out your pocket computer and try and fit them all together. The computer allows the pieces to be inverted or flipped.

Anthony — CRITICISM

Not bad at all, this one. Even though the graphics were a bit jerky in places and the character in your control seemed to have bow legs, he leapt around rather niftily, somersaulting over robots and the like. Searching the rooms was tricky at times, but manageable. Solving the puzzle was another matter altogether — slightly too difficult for my reckoning. Pretty average.

Lee — CRITICISM

All right so it's a bit less than we expect from a game these days, but not bad for all that. The rooms take quite a bit of solving, and even when you've managed to get all the bits, solving the passwords is a toughie, possibly too tough. It's a pity the synthesised speech that was such a good feature of the CBM version is missing. The joystick control is a bit finicky when it comes to using the lifts.

Richard — CRITICISM

I've never seen the other versions of this legendery game, but I was expecting great things after all the whooping that erupted when it arrived. However, I am disappointed. The game looks, plays and sounds old, and failed to generate any enthusiasm from me at all. The screen layout looks empty, with a few platforms and the odd object to search, and there seemed little to do. Considering the time it took to produce it this game really is a wash out and I'm afraid US Gold may upset a lot of people when they lash out their hard earned crinkly stuff for this pile of drivel.

Presentation 71%
A few options, generally good.

Graphics 69%
Blocky and unexciting.

Sound 65%
Limited to a few effective sound FX.

Playability 75%
Instantly enjoyable . . .

Addictive qualities 72%
. . . But tends to get somewhat tedious.

Value for money 68%
A bit steep for what it really offers.

Overall 69%
Old and tired and best left in a retirement home.



SPLIT PERSONALITIES

Domark, £8.95 cass, joystick or keys

Do you remember those cute puzzles you used to be able to buy that consisted of small pieces of square plastic that could be shoved around to follow some kind of logical order? You do? Good, then you'll soon get the idea of the new game from **Domark** that is a computerised version of the very same puzzle.

In this version are all your favourite (With some exceptions!) personalities whose pictures have become split up into twenty little pieces and jumbled up. The first personality that you'll come across is the ever youthful Ronnie Raygun. The screen is split between a playing area, where you can manoeuvre your pieces, and a status window, which shows a small portrait of the face you are attempting to construct, your score and the amount of time that is remaining. As the game begins you are put in control of a flashing square which enables you to manoeuvre the pieces. In the top left hand corner of the playing area is a trap door from where the pieces emerge. However, it's not all the happiness of a parlour game because items such as bombs also creep from the inlet.

These can be dealt with in two ways — either push them on to a tap (Which may or may not emerge) or push them though one of the outlets which are located in the side panels. These outlets open at random intervals, but be careful not to push one of your important pieces through else it way go to the back of the cue. Most walls are safe to push blocks against, however some of the panels have nasty old cracks in their sides and if one of the picture blocks is pushed towards them a great flash of lightning will erupt from their sides, sending the block spinning back from whence it came. When all the blocks are assembled in the correct order press fire and the grinning face of such mega people as the Iron Lady will appear. Each level has certain items which are associated with the person you are trying to create, if these are pushed together correctly, for instance a nuclear explosion and a finger on a button, and they provide you with bonus points. If the wrong objects are pushed together then they disappear and no points are given.

You are attributed three lives to begin with, these are shown by spinning squares at the bottom, however they are lost by running out of time or being blown to smitherines by a bomb. If you do manage to complete a level within the time limit you will be awarded bonus points. Other personalities that appear include Neil Kinnock, Sir Clive Sinclair and his arch enemy Alan Sugar. There's also a good sprinkling of the royals and how do you fancy putting Marilyn Monroe back together again?. These people are falling apart at the seams, have you got what it takes to keep them together?

Lee — CRITICISM

Pity about the naff graphics, but this is quite an addictive game. I've always wanted to re-arrange Ms Thatcher's face, now I can! The levels don't actually get harder as far as time limits, and bits to manipulate, goes, what usually got me was on the Sinclair and Sugar screens, the graphics were so dark and murky I couldn't work out what was going where! It's good fun, and if the graphics had been better, this could have been a hitette, but the way it is, it's only sort of so and so.

Richard — CRITICISM

Something's lacking from this game, and I don't really know what it is. It's not a bad package — but this is really bugging me, something is just not happening which should be and no matter how hard I try I can't decide what it is. Hold on a minute, it's coming to me, yes that's it. It's lost its humour which made the other versions so good, maybe if Neil Kinnock was wearing suspenders it might help, maybe not. Sorry, but Domark are not in my good books at the moment — all their conversions seem to be a bit naff, oh well, such is life.

Paul — CRITICISM

Even as a child I was never one for playing jigsaw games, so on first sight I wasn't too keen. Having said that, once I started to play it I found it quite enjoyable; the game play is simple, the colours are okay-ish but, oh dear me what a shame about the graphics. All in all, not much I can say, a fun game but could have been a lot better.

Presentation 74%
Helpful instructions, jolly loading screen.

Graphics 45%
On the whole, pretty naff.

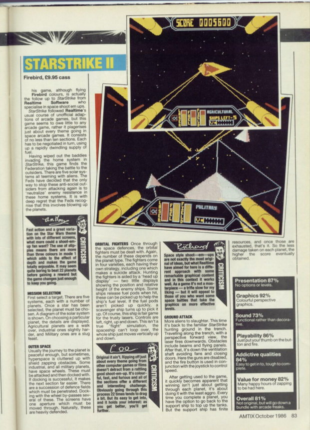
Sound 69%
One or two little ditties, one in the game would have been better.

Playability 77%
Very enjoyable, but verging on the frustrating.

Addictive qualities 75%
Initial urge to see al the faces.

Value for money 69%
They should have knocked a quid off for the Amstrad version, not added one.

Overall 68%
Not bad at all, these people need pulling together!



STARSTRIKE II

Firebird, £9.95 cass

his game, although flying **Firebird** colours, is actually the follow up to *StarStrike* from **Realtime Software** who specialise in space shoot em ups.

StarStrike followed **Realtime**'s usual course of unofficial adaptions of arcade games, but this game seems to owe little to any arcade game, rather it plagerises just about every theme going in space arcade games. It consists of no less than ten sections. Each has to be negotiated in turn, using up a rapidly dwindling supply of fuel.

Having wiped out the baddies invading the home system in *StarStrike*, this game finds the Federation taking the battle to the outsiders. There are five solar systems all teeming with aliens. The Feds have decided that the only way to stop these anti-social outsiders from attacking again is to 'neutralize' enemy resistence in these home systems. It is with deep regret that the Feds recognise that this involves blowing up the planets.

Anthony — CRITICISM

Fast action and a great variation on the Star Wars theme with lots of different screens, what more could a shoot-em-up fan want? The use of stipples means there are more than three colours in mode 1 which adds to the effect of depth and makes the game totally enjoyable. It may seem quite boring to beat 22 planets before gaining a reward but the game changes just enough to keep you going.

MISSION SELECTION

First select a target. There are five systems, each with a number of planets. Once a star has been selected, the planet must be chosen. A diagram of the solar system is shown. On choosing a particular planet, the details are displayed. Agricultural planets are a walk over, industrial ones slightly harder, and Military ones are a slug feast.

OUTER SPACE

Usually the journey to the planet is peaceful enough, but sometimes, hyperspace is cluttered up with shield zapping obstacles. Some industrial, and all military planets, have space wheels. These must be attacked and then docked with. If docking is successful, it makes the next section far easier. There are a succession of defence fields which must be penetrated. Docking with the wheel by-passes several of these. The screens have one aperture which must be moved through. Naturally, these are heavily defended.

ORBITAL FIGHTERS Once through the space defences, the orbital fighters must be dealt with. Again, the number of these depends on the planet type. The fighters come in four varieties, each having their own strategy, including one which makes a suicide attack. Hunting the fighters is aided by a 'head up display' — two little displays showing the position and relative height of the enemy ships. Some ships release fuel pods when hit, these can be picked up to help the ship's fuel level. If the fuel pods aren't picked up quickly, a scavenger ship turns up to pick it up. Of course, this ship is fair game for the trusty lasers. Controls are left, right, up and down. This isn't a true 'flight' simulation, the spaceship can't loop over, the whole ship just moves vertically up and down.

Lee — CRITICISM

Original it ain't. Ripping off just about every theme going from other computer games or films doesn't detract from a rattling good shoot-em-up. It's colourful, fast, and furious and all of the sections offer a different and interesting challenge. Obviously going through this process 22 times tends to drag a bit. But its easy to get into, and it holds your interest: as you get better, you'll get further.

Richard — CRITICISM

Space style shoot—em—ups are not exactly the most original of ideas, but what Realtime have aimed for here is a different approach with some remarkable graphical content and in this context it works well. As a game it's not a masterpiece — a trifle slow for my liking — but it will appeal to those of you who want some space battles that take the graphics on more effective levels.

GROUND ATTACK

More aliens to slaughter. This time it's back to the familiar *StarStrike* hunting ground in the trench. Travelling along the trench, with a perspective forward view, the laser fires downwards. Obstacles include beams and flying panels. After that, it's down the ventilation shaft avoiding fans and closing doors. Here the guns are disabled, and the fire button is used in conjunction with the joystick to control speed.

After getting used to the game, it quickly becomes apparent that winning isn't just about getting through each planet, it's about doing it with the least aggro. Every time you complete a planet, you have the option to go back to the support ship to top up the tanks. But the support ship has finite resources, and once those are exhausted, that's it. So the less damage taken on each planet, the higher the score eventually obtained.

Presentation 87%
No options or levels.

Graphics 92%
Colourful perspective graphics.

Sound 73%
Functional rather than decorative.

Playability 86%
Just put your thumb on the button and fire.

Addictive qualities 84%
Easy to get in to, tough to complete.

Value for money 82%
Many happy hours of zapping to be had here.

Overall 81%
Not original, but will go down a bundle with arcade freaks.

MAHJONG

Liffsoft, £6.95 cass, keyboard or joystick



The game, *Mahjong*, is based on a four player Chinese tile game, with the computer being the other three players. To call *Mahjong*, and thus winning, a player must have a hand containing four sets of three or four, and a pair.

At the start of the game each player is assigned a wind and one of these is said to be the Wind of the Round in the order of east, south, west and north. If you are Wind of the Round and you win that round then you continue to be so, but if you lose then the wind rotates. Also once each player has been all four winds the Wind of the Round changes. In a full game there are a minimum of sixteen hands split into four rounds, which is al rather heavy unless you are into this type of entertainment.

Lee — CRITICISM

The two great things about playing MAHJONG are its speed, and the pleasant illustrations on the pieces. It really is a pretty game to play. Unfortunately both these aspects of the game are totally lost in this computer version. The computer players are pretty slow, and the way the menu is laid out the bottom of the screen is clumsy. The most usual thing you want to do when it comes to your turn is to pick from the wall, so this choice should be the default. All this petty, carping criticism aside, it's good to see a game of MAHJONG on computer, but give me the real thing any day.

There are four types of tiles: Bonuses (handled automatically); Dragons, considered major tiles, which are red, white and green (RD,WD,GD); Winds, also major tiles, which are east, south, west and north (EW,SW,WW,NW); and finally, Suits. There are three types of suits each numbered 1 to 9; Bamboo (B1 to B9), Numbers (N1 to N9) and Circles (C1 to C9). Sets that can be formed are as follows: Chows — a sequence of three tiles from the same suit (eg C1 C2 C3); Pungs — any three of the same tile (eg WD WD WD or B6 B6 B6); and Kongs — four of the same tile.

Thirteen (fourteen if you are wind of the round) tiles are dealt to you and appear near the bottom of the screen. When it is your turn to play a cursor appears on the selection menu at the bottom of the screen. Once you have made a Chow or a Pung it must be declared by placing the cursor on the appropriate symbol on the menu at which a secondary cursor appears on your tiles and you place it on the middle tile of your set. The set is then placed above your tiles. A Kong can only be made if a Pung has been previously declared.

Once it is your turn you can either take a tile from the wall (pack),which is not on screen, or from the discarded tiles at the top of the screen. Only the lastly discarded tile can be taken and only if it will form a Chow although if a

Richard — CRITICISM

'Do you want to have a go at MAHJONG?' I heard someone ask, and of course, who am I to refuse? Having never played the game before I began to tackle the instructions and after five long minutes I gave up. Confusing or what? Luckily I found we had a resident MAHJONG expert in our midst — good old Lee, and once he had explained the basic principles of the game I began to play. To my surprise I played it for several hours and thoroughly enjoyed it — a welcome change from Poker or Black Jack. Despite the game play being longwinded and the graphics being almost non-existent I found it to be an intriguing game which, dare I say it, I got quite addicted to but then again there's no accounting for taste.

Anthony — CRITICISM

MAHJONG is a beautiful game and unfortunately this computerised version loses all of the pretty aspects. The lack of any graphics for the tiles means the game is very cold and becomes quite clinical with the only concession to aesthetics being the option to change then screen colours. I did enjoy the game but with no thanks to the instructions! The game actually crashed and reverted to basic when I entered a command that couldn't be acted upon. It's a reasonable attempt by a small company but they'll have to finish their games better before they're released if they want to compete with the big boys.

tile, which will form a Pung or a Kong for you, is discarded you will be automatically asked if you wish to take it no matter whose turn it is. Again these functions are achieved via the appropriate symbols on the menu (Wall, **Lcrd** — last card). Once a tile is taken one must be discarded (keeping the number of tiles to 13) via the Dscd option. There is also a **View** option, which allows you to look at the sets laid down by other players, and an **Xchg** options which lets you move your own tiles into order. When you are one tile away from *Mahjong* you must state this using the **1Mah** option and if you win you must state **MahJ.** You will be told if another player is one from *Mahjong* and you will know if someone else wins.

Presentation 61%
Somewhat confusing instructions.

Graphics 25%
Not worth a mention.

Sound 25%
Bleep, Bleep and that's your lot.

Playability 49%
Rather long winded.

Addictive qualities 53%
Once you start to play, it's hard to stop.

Value for money 40%
Reasonable for the first computerised Mahjong.

Overall 41%
Makes a change from the usual computer card games.


GREMLIN
WHATEVER WE DO.....
.....WE DO IT BETTER!
Footballer of the Year
The game to answer every boyhood dream – the chance to make it to the very top of football stardom. Starting on your path to glory as a 17 year old apprentice with a Fourth Division team and only £500 and 10 goal scoring cards in your pockets, the footballing world is at your feet. Adopt the identity of a professional footballer and develop a career through the ups and downs of match days, transfer deals and injuries etc. Display your talents in Football League, E.U.F.A., F.A. and Milk Cup games and then if you're good enough the ultimate accolade of your sport, the Footballer of the Year Award.
Future Knight & Trailblazer are not available on BBC/Electron.
C16 + 4
£6.95
MSX Spectrum 48K
£7.95
Amstrad, BBC/Electron Atari, CBM 64/128
£9.95
Disk
£14.95
FOOTBALLER OF THE YEAR
Future Knight
Arise Sir Randolph to take up the challenge of death that has befallen the fair maid Amelia, held in the evil clutches of Spegbott the Terrible. Acting upon an inter-dimensional distress signal from the galactic cruiser SS Rustbucket, don your Omnibott Mark II attack suit and venture forth in pursuit of your beloved's captors. Defend yourself nobly against the Berserka Security droids. Fight your way through 20 gruelling levels onto the planet's surface into Spegbott's castle where the fate of Amelia lies with the outcome of your mortal combat with the awesome Henchodroid. Is there any gallantry and bravery left in this modern day universe?
Trailblazer
Thunder into the unknown at a breakneck speed, pushing your reflexes to their limits in this definitely exhilarating journey that's not one for the fainthearted. Roll left, roll right avoiding the endless chasms of doom that lay in and around the squares of mystery. Squares that will sometimes slow your progress, on occasion with fatal consequences and sometimes speed up unexpectedly or make you jump automatically. Keep a keen eye on the clock as the quicker you complete your task the higher will be your bonus. CBM 64 version is an amazing 2 player simultaneous game. Amstrad Disc version contains extra features.
Available November!
Future Knight
Gremlin Graphics Software Ltd.,
Alpha House, 10 Carver Street, Sheffield S1 4FS. Tel: (0742) 753423
Trailblazer
Available November!



GOLDEN PATH

Amsoft, £12.95 disk only, joystick and keys

Off to the oriental East for another adventure in the eternal quest to find enlightenment. To do this you must guide a Monk and eventually light an incense stick before the great Golden Buddah in the island temple.

Lee — CRITICISM

Disk orientated games are a good idea, because of course, they allow for much larger and often better games. There is such a thing as taking a theory to the extreme, though. It's getting a little ridiculous when a game has to load every little thing from disk. I can't really see the need for continuous loading, because the game isn't very good anyway. The graphics are reasonably pretty, but as far as playability and addictivity are concerned, the game is lacking totally. If you see it in the shops, have a good laugh at it, but don't, whatever you do, buy it. Well done Amsoft.

Paul — CRITICISM

GOLDEN PATH may be the name but a more realistic title would be Revenge Of Captain Disk Access. The programmer must have taken a stupidity course before writing this one, or maybe Alan Sugar had a go at Amstrad machine code, which would explain the crudeness of the game. There are some redeeming features in the game, for example the SHIFT—CTRL—ESC option is not disabled and you still have 136k on the disk to save your own programs (which are probably a lot better anyway). It's a pity that this latest Amsoft gem is so poor as the idea is quite a good one.

Sounds easy, huh?, don't you believe it, Mr Monk. The island is infested with all kinds of assorted nasties, like crocodiles, lions and not to mention the hordes of guards that will do anything to prevent you from following the trail of the *Golden Path*.

The game begins when the monk is a 16 year old novice (General deputy minion); as the game progresses he will age and his character will change until he is a grey haired crumbly old person, however at the remarkable old age of 99 he will pop his socks and go to the great incense stick factory in the sky. Depending on various factors during the game your power will increase or decrease accordingly; Monk may suddenly age 30 years or if the going is good he will rejuvinate and become 16 again. A measure of the power is displayed at the top for you to keep a watchful eye on.

Each screen that Monk visits has to be loaded from disk independently as do the more intricate movement routines such as jumping and fighting. Many of the paths are shown by a golden trail which you can follow and this will lead Monk to encounter various problems many of which can be overcome simply by using the various objects that are scattered around the place. The goat, which has a constant longing to butt Monk, can be distracted by lobbing an apple at him and the Samurai swordsman can be avoided by taking a quick leap over his head. The Monk has four pockets in his Habitat gown where he can store

NUCLEAR DEFENCE

Amsoft, £12.95 disk joystick/keyboard

In an age where worldwide political tension is mounting there can only be one ultimate outcome — nuclear war! In this game the first strikes have already been launched and your mission as commander of the Falcon, a U class defence and strike vessel, is to defend home cities and attack and destroy all enemy cities and shipping. The Falcon is armed with three types of weapon; SSGM — ship to shore guided missiles, SRABM — remote controlled short range missiles, and conventional warhead torpedoes.

Richard — CRITICISM

AAArrgghh, another Amsoft disk only product (I get this kind of forboding — don't you?) and oh dear it's real rubbish. This kind of poorly executed product should not really be allowed to slip through the software net these days. The missiles are as about responsive as a remote controlled pineapple slicer and the effects and sound are diabolical, as are the graphics. Let's hope that Amsoft do not repeat this fiasco again.

On loading you are given the choice of rank, from Galley hand to Sea Lord, and this will denote the amount of home cities to defend and the number of enemy cities and shipping that has to be destroyed. There are five screens in the game which are accessible from the joystick. The Navigation screen (up on joystick) is a map of the area and allows you to plot your course. The Falcon is shown as a white dot, enemy shipping are red dots and home and enemy cities are depicted as black and red city icons respectively.

If you wish to engage enemy shipping you must first intercept them on the navigation screen then return to the bridge, via the space bar, then move the joystick to the left. This takes you to the Sea Attack screen which shows the front section of the Falcon, armed with the torpedoes, which can be fired and guided at passing enemy shipping which, by-the-way, are constantly shelling you. A certain number of ships must be sunk before they stop shelling but be careful, for if you sink an enemy red cross ship they will disengage.

To attack an enemy city you must first navigate as close as possible to the target city, then go back to the bridge and down on the joystick. This, once again, shows the bow section of the Falcon with the city in the distance. Pressing fire releases the SSGM's which can then be guided to any of three targets in the city; the bridge over the estuary, the fuel tanks on a building to the left and the com-

Lee — CRITICISM

This is not a very emotive or exciting game to play at all, in fact I found it boring. It seemed to me every time you launched an attack on the enemy they did the same, so off you trudge to defend the fatherland. When you finally get the chance to return to where you were attacking, what little damage you managed to inflict had been miraculously rebuilt — quick workers or what? What makes it worse is your city under attack is usually on the other side of the map to where you are presently engaged. Switching from screen to screen is rather time consuming and to top it all the program crashes on the city attack screen.



Richard — CRITICISM

Right folks, it's Amsoft fiasco time again and what a mega production we have got our mucky paws on. What appears a reasonable game is, in truth, diabolical. Have you ever seen, or contemplated, a game where every movement has to be loaded from disk? Take the jump command for instance; First off it loads the jump routine and then it suddenly halts in mid flight while it loads the fall routine. Honestly! As a disk only game you might expect to see something innovative but this ... Oh, words fail me. Take my advice and if you do have to buy it use it as a beer mat or something more worthwhile.

various useful objects. Some objects can be used as long as they are used with the right mechanisms. Although you will not be able to use every mechanism you may be able to find a skilled operator to do it for you. It is possible to have a text description of your present location by pressing the escape key. This will then detail your surroundings and any other objects or characters that are with you. As well as just general movements Monk can also perform several fighting moves such as blocking, punching and various jumping movements; he'll need them if he is to overcome the perils that lie in wait for him on his trail of the *Golden Path*.

Presentation 32%
It's a very pretty looking disk.

Graphics 50%
Probably it's only good point, and they're not so good.

Sound 11%
I've never met a Buddhist priest who wears segs.

Playability 6%
Wake me when the next screen comes on.

Addictive qualities 5%
OK, if you're dead.

Value for money 5%
Make a nice frisbee.

Overall 6%
Throw it, and hope it doesn't come back.

---

puter room on the top of skyscraper to the right. All three must be destroyed to eliminate the city from the game.

On both the city and sea attack screens there is an impact timer in the bottom left. If an attack has been launched at one of your cities then the timer indicates, in seconds, how long you have to get back to your city and defend it. At T-10 seconds a warning beeper sounds. The city defence screen is accessed by moving the joystick to the right. The screen shows the city with two missile silos, containing the SRABM's, in the foreground. A white cursor then appears. The aim here is to predict the course of the enemy missiles and launch your own to intercept them before they have a chance to strike home. This is done by positioning the curser and pressing the fire button. Three buildings in your city are their targets and the destruction of these plus one more missile landing wipes out the city.

If you lose all your cities or sustain excessive damage to the Falcon, then I'm afraid to say, you've lost the war and failed your countrymen.

Anthony — CRITICISM

NUCLEAR DEFENCE is neither a particularly new idea nor is it well executed in what must be yet another pile of tat to be released from Amsoft. The graphics are nasty and blocky and throughout the game there is a definite feeling of cheap and nasty. It's a shame that after TANK COMMANDER, Amsoft seemed to be getting a little better but NUCLEAR DEFENCE has thrown the company back to producing what we expect from them..overpriced and under-programed tat — the finished version actually crashes on the city attack screen — doing Amsoft and the Amstrad as a computer, no good at all!

Presentation 49%
One or two options, nothing special.

Graphics 43%
A poor attempt on pretty backdrops, with blocky sprites.

Sound 40%
Kaboooocom, mostly nauseating.

Playability 37%
Unresponsive controls coupled with frustrating gameplay, not a good mixture.

Addictive qualities 32%
Hah!

Value for money 30%
More deserving of a budget label.

Overall 39%
Come on Amsoft, pull your act together!

AMTIX! CHALLENGE!

A LEGEND BEFORE ITS TIME — THE FIRST AMTIX CHALLENGE!

Since Lee, Dick and Tony joined the AMTIX! team their egos haven't stopped inflating. Lee, of course, has the biggest ego of all and one night down at The Pig and Ball Bearings started bragging of his high scores. Well impressed by this effort we decided to put him to the test against a mere 14 year old sproglet, introducing himself as STUART MONTGOMERY who hails from Lee in South East London. *Bruce Lee* was the game they had to prove themselves worthy on and Dick Eddy was there to watch the day's proceedings. We also managed to drag Tony away from his technical ponderings to assist Lee, not that it did much good! Mr Eddy now reports on the challenge.

It was a sunny day as I tramped to Ludlow station, the only connection we have with the outside world, and to my surprise the 13.34 turned up on time. (Why does it never do that for me?.) My proud challenger climbed confidently down from the train with his father and minder, in tow. I hastily dragged the poor chap into the highest turret of AMTIX! Towers and presented him to Lee who was cowering in the corner muttering excuses about his Joystick being lost, broken or indisposed. Paying no heed to this facade we dragged Lee up to the screen and ordered him to maintain the honour of the team.

Having no faith in him at all (Well, let's be honest) I placed my bets on my sproglet challenger, Stuart. The disk drive whirred into life as *Bruce Lee* sprang into existence on the screen, the countdown began and they were off!

Er, then we remembered we hadn't set any rules so the action halted as we kicked the Comps Minion into life and he then promptly came up with the following speech. The game would be played for half an hour, and the one who achieved the highest score after that time would be declared the winner. However, if in that time anyone completed the game they would become the outright winner.

Young Stuart opted to display his talents through the good old keyboard while, true to joystick junkie traditions, Lee firmly grasped the shaft of the trendy yellow and black joystick, (the only one left working after a heavy morning of *Tempest*) and both prepared to do battle.

Stuart got off to an excellent start as he kicked the Ninja to the ground, skilfully avoiding the sword and the bulbous body of the fat Yamo, and cleared all the lanterns from the first screen in a praise worthy thirty seconds. Unfortunately the same could not be said for Leapy Lee, who, after a quick bash against Fatty Yamo, was beaten into a corner and lost his first life. Hopeless! For Stuart the first three screens were cleared in a calm fashion and after avoiding Ninja he casually slipped through the hole leading him onto the cavern sequence.

Meanwhile Lee was still above ground making a total fool of himself falling off platforms, missing lanterns and doing all sorts of discreditable things, but eventually — through some freak of nature — he managed to squeeze through the hole to join Stuart in the caverns.

Stuart guided Bruce easily through the monstrous caverns,



Prematch stress: The two challengers stare intensely at each other, meanwhile Dicky is puzzled why the joysticks are plugged into his tea mug and not the computer. Such is life at AMTIX! Towers!.

Lee thinks that relaxing and keeping cool will help him win the game. Pity he made a complete hash of both.

Aaarrrggg!, Sproglet loses a life and smacks his head in disbelief. Not to worry he soon came back with some talented Ninja bashing.



ALLENGE!

Half time and the nerves are beginning to fray, luckily Saffron turns up and tries a bit of her inevitable gentle encouragement.

but wait, what's this? He throws a whole life down the pan as he gets pranged by one of the swords. Not to worry, he's soon back in fighting fashion and clears the screens with ease and in a quick moment of lateral thinking sets off one of the fire spouts, catching Ninja where it hurts the most. Then it's off onto the next screen and sadly another life is lost on the conveyor belt but it's only a slight relapse and he manages the conveyor belt section with ease the second time around.

With the score already at 20,200 he obviously knows his way around! Poor Lee, on the other hand, is in need of a map and gets blown up on the fire spout. Stuart has progressed onto the bridge scene and in a flash avoids Yamo and his skinny mate Ninja and negotiates his way across it and down into the cavern with the three openings. Taking the end one first he collects the lanterns and then goes for the extra lives, three times mind you!. With a total of seven falls to his credit he embarks on the devious screen consisting of four conveyor belts and bombs everywhere. Lives falls from him like bricks and his first game is over with a total score of 40,650, so it's back to the start but it doesn't take long before he is up to the same stage again and completes it.

Deary, deary me, what has happened to Lee? Well, he's muttering obscene things at his joystick and saying that after all it has been quite a while since he's played the game. His nerves are rattled and he's well upset. Meanwhile Stuart is battling on through the temple, collecting lanterns and killing Yamos and Ninjas at a rate of knots unequalled by Bruce himself. With twelve minutes left remaining Stuart's score reaches a magnificent 44,300 while Lee's remains a disgrace at 20,625 and he is still pouring out all the excuses under the Sun. What a wimp! Entering the final few sections of the game Stuart looks confident and it pays off.

STUART COMPLETES THE GAME!

With minutes to spare Stuart finishes the game and proves himself outright winner against Lee who is stumbling blindly along in the caverns. Although the winner, Stuart still carries on, finally ending up with a overall score of 96,325, a definitive Ninja basher if ever there was one. What a magnificent effort from our first challenger. Unfortunately Saffron then appears, having come back from helping Lloyd redecorate his cottage, and hears of Lee's abyssmal failure to hold up the team's honour. Disgusted, she chases him around AMTIX! Towers brandishing her brolly. Lee is running for his life — and that's where we will leave him for now. Perhaps Crumbly will rescue him in due course!

As for my selected sproglet I hastily whisk him up to Mail Order to pay a visit to Auntie Aggie and collect a veritable mountain of prizes, including an AMTIX! T Shirt, an AMTIX! Cap, a copy of the game *Ghosts And Goblins*, an AMTIX! bag, splat mats and signatures from the entire team. Even the Comps Minion managed to find the energy to sign one for him.

So the first challenge is over and it's a win for the visitor. So then, my fellow Joysticks Junkies, dare you accept my challenge to beat the team at a game? If you think you're made of the stuff that can knock the stuffing out of the AMTIX! team (no snide comments now Malcolm!) then fill in the bijou formette now and post it off to AMTIX! Towers today. Who knows, you could be receiving a telephone call and an invitation to the mega world of Ludlow real soon.

Next month I'll be back with another monumental challenge when Tony will be having a mega *Elite* play off with some sproglet. Until then, my glorious gamesters, be good and keep them joysticks waggling

It's over and Sproglet has emerged the winner. Smiles from the winner and pride flows from Dicky at his new found Joystick junkie. Lee, exhausted by the strain of it all, collapses and covers his tearful eyes with black shades.

Hey Guys,

I think I'm up to an AMTIX! challenge. I would like to challenge .... (name of AMTIX! ego)

To a game of ....

I'm so good at it that I've already achieved the magnificent score of ....

Name ....

Address ....

.... Post Code ....

Telephone number ....

Age ....

Don't delay post today and who knows? In a few days you may be wisked up to sleepy old Ludlow for the most terrifying experience of your life — the AMTIX! challenge!. Post it off to: **The AMTIX! Ego Challenge, AMTIX!, PO Box 10, Ludlow, Shropshire. SY8 1DB.**

Even if you're not invited up for a challenge look out for your name and mega score on Saffron's Scoreboard which should reside somewhere close to the top twenty page.

After a quick trip to Auntie Aggie's den, Sproglet receives a veritable plethora of prizes. What a day, the AMTIX! team have failed and it's one up to the visitors. Don't worry, we'll be back!

Winners + Prizes

Doesn't time fly when you're having fun? Here we are with another issue of AMTIX! It only seems like a couple of weeks since we finished the last one. What's that? Oh, Crumbly has just informed me it was only a couple of weeks ago when we finished the last magazine, the reason being, of course, we are changing our publication dates to the beginning of each month instead of the middle.

Anyway back to the business of the day, the latest batch of competition winners. As usual your humble comps minion has been kept extremely busy opening millions of envelopes so that 'he who must be obeyed' can browse through at his leisure and pick out the chosen few. Life has been even more chaotic than usual because Auntie Aggie, Guru Denise, and everyone else in mail order, administration, accounting and advertising, have moved to 'un chateau nouveau' at the other end of the town and I have been clambering over boxes, tripping over mountains of games and generally doing my best to get in the way and cause as much chaos as possible!

One thing I am worried about at present is my humble broom cupboard. There is a nasty rumour going around that they are going to take it away to 'chateau nouveau' and site it in the cold damp garden at the rear of the imposing building. Let's face it, the climate we experience in Ludlow, will result in my catching pneumonia or something worse! Perhaps my multitude of bfans can start a petition to keep my broom cupboard where it is, please!!

Anyway, enough of my problems for the time being. Let's get down to the business in hand. Here's the moment you have all been waiting for:-the chance to wade through the winners' list from the jolly good competitions in issue 9 of the magazine.

YOU'LL NEVER TAKE ME ALIVE AGGIE COMPETITION

Saga Systems came up with the first prize goodie of a Centronics GLP printer in the *Shadowfire* competition. All you had to do was to spot the differences between two piccies of Servina, the semi-tanned siren who picks all the locks in *Shadowfire*. The lucky person to be the first name dragged from the cobwebbed corners of the broom cupboard was **John Matthews** of Cumberland Rd, LOS6 2EQ who will, no doubt, be using his printer, to print all his correspondence to these hallowed towers in future.

Twenty enormous second prizes of **Beyond** T Shirts and a copy of the game go to the following.

J Kriger, RAF Wildenrath, BFPO 42; Gary Burns, Priestley Gardens, NE10 8ET; M Eerde, Albourne, W Sussex; Graeme Rogan, Kilburn Close, Berks; Stephen Eddleston, Nelson Close, TN16 3LS; Darren Bailey, Faraday Rd, ST16 3NQ; M J Summers, Colne Valley Close; Bridget Dickinson, Oatfields Court, TS6 0UB; Richard Nellist, Tunstall Rd, TS18 5LX; Greg Shackleford, Whitby Rd, HA4 9ED; Steven Lipscomb, Thorncroft, RM11 1EU; Viggo Eriksen, Holmeves, Denmark; Wayne Michael Hayden, Devenay Rd, London; Jason Porter, Lancaster Rd, LA4 6RL; J Hamilton, Tedder Rd, HP22 5QQ; Stephen Osborne, Bedlinog Terrace, CF46 6SB; Mr S C Raly, Masefield Rd, NN16 9LE; Wayne Glossop, Brentwood Moss, M30 5TJ; Richard Kirkman, Sidcup Hill, DA14 6JA; Dave Gibbon, Quarry Crescent, DH7 7DE

And yet more prizes.. the following ten runners up will receive a copy of the game on either disk or tape.

Gregor Gretz, Erturter Str, West Germany; S J Wheatley, Edward Rd, GU34 2ET; Ian Berriman, Birch Drive, Hull; A Wicker, Salisbury Lane, Herts; J Anstey, Shelby Rd, BN13 2TR; Philip J Ritchie, Bishopslock Row, AB2 0JS; R J Stowell, Twickenham Rd, Middlesex; P Scott, Battle Green, DH2 2QW; Lee Adams, Victoria Rd, PL5 2DG; Marc Tossel, Wellfield Avenue, CF36 5TP;

NAME BIGGLES' CHUMS COMPETITION

It would seem that this month sees all the flying comps possible in one issue. **Mirrorsoft**, in their *Biggles* competition put up a exhaustive first prize of a *Biggles* goodie bag - Scarf, T Shirt, badge, stickers and a signed picture of *Biggles* himself, Neil Dickson who plays the part of the headstrong jero in the film. With such an amazing prize it only seems fair that a someone with something in common with our hero should win. **Neil Witney**, having the same name as the man who played the part of *Biggles*, of Grand Avenue, KT5 9HY seems like a likely target for first prize. Twenty five runners up each receive a copy of the game and a *Biggles* T Shirt. The lucky few are as follows.

Andrew Stevens, Kingston Ave, TS5 7RS; Paul Robson, Park Lane, TS1 3LQ; James Blair, Lower Rd, CO10 8DZ; Mr Sawtell, Osprey House, SG12 0XF; Steven Lipscomb, Thorncroft, RM11 1EU; B Stuart Bruce, Ennerdale, CA23 3AJ; Ralph Turner, Bassaley Rd, NP9 3PX; Chris Workman, St Gerard's Rd, B91 1UB; Mark Long, Blunts Hall Rd, CM9 1ER; Tony Blackmore, Second Ave, NG7 6JJ; Andrew Jenkins, Tan-Y-Bryn, LL65 3ER; Andrew Gillespie, Hazels Drive, BT57 8RA; D Tedesco, St Helen's Rd, NP7 5UU; Iain Russell, Roman Court, ML11 7RU; David Bingham, The Oval, NN15 6BA; Paul Martin, New Beacon Rd, NG31 9JX; Richard Ormson, Heapy Close, BL8 2HW; Christopher Dale, Blackford Hill Rise, EH9 3HB; Paul Barden, City Way, ME1 2BN; Robert Lane, Clipstone Rd West, NG19 0BT; Matthew Knight, Highgate Lane, GU14 8AE; Simon Gibbs, Green Lane, S18 6LN; J C Lake, Wedmore Close, NN5 6AQ; John Sholicar, Coronation Rd, GL52 3DA; David Butler, Park Avenue, WF2 8DS.

THE MINION'S REVENGE PART TWO COMPETITION

As you will recall old Crumbly was making my life hell when I devised this competition. I was the target for all kinds of practical jokes so I revolted, in the worst possible way, and asked for ideas for the ultimate practical joking hardware. Well after much wading through post I decided the ultimate joke kit, consisting of such delights as a water machine gun, hairy hand, cobweb spray, mad dog lighter, exploding teaspooon, talking toilet and balloon water bombs, should go to **M Welbourn**, of Beckford Rd, GL20 8NL.

The six lucky runners-up will receive a slightly less, but still lots of fun, jokette kit. They are:

Scott Logan, Carlisle Rd, ML11 9RA; J Marks, Shadwell Park Ave, LS17 8TT; John Conway, Glenesk Drive, G53 7QN; Michael Nicholson, Tyne Terrace, SR8 3dY; Patrick Samphire, Puxton, BS24 6TF; Harran Siva, Franks Avenue, KT3 5DD

That's it for another month. See you soon!

STRIKE FORCE HARRIER COMPETITION

The lucky winner of this competition has the honour of having an all expenses day out for two in the company of British Aerospace. Well, **John Dell** of Savoy Close, B32 2JA you'd better don flying helmet and goggles because you're the lucky bod. Twenty five of the not so lucky (but ever-so-thankful anyway) runners up will each receive a copy of the game and a poster. Get your drawing pins ou!

Marthieu Grainger of Pinfold Lane, WV4 4EN; Mike Wong, Alcester Rd, M33 3QP; Ricardo Sveiras, Solent Close, SO41 9ST; John Conway, Glenesis Drive, G53 7QN; Simon Chappell, Ferndale Walk, S64 8LJ; Mark Bichener, Sudley Walk, MK41 8H5; GJ Bostock, Westmorland Rd, M31 1HN; Ian Berriman, Birch Lane, Hull; Adam Ord, Martin Rd, PO3 6JZ; Ian Wheeler, Wellington St, PO5 4HT; HWF Breach, Romans Rd, SO23 9QR; Colin Broad, Kenwood Rd, OL1 2NY; Jonathon Long, Ambleside Crescent, Doncaster; D Dunster, Oldfield Rd, BA2 3ND; Jason Mealing, Arrendene Rd, CB9 9JQ; Steven Rutherford, Spring Elms Lane, Essex; Francis Kinsella, Ellowes Rd, DY3 2LB; John Allcock, Foley Rd, GL18 1PT; Richard Nicholson, Yarmouth Rd, NR12 9RL; Nicholas Beazley, Makinen House, Essex; F Gniadkowski, Birdbrook Rd, B44 3RE; A J Price, Coleridge Rise DY3 3BQ; John Burd, Sandcroft, TF7 4AD; Andrew Coates, Beech Gardens, WA11 8DW; Stephen Giles, Gleneskbrook Rd, SE9 1RD.



RUNNING THE GAUNTLET

The arcade hit Gauntlet comes to the Arnold courtesy of Firebird and is renamed Druid.

The continuing popularity of arcade conversions has prompted an endless stream of such games. This latest game is based on the current arcade rave **Gauntlet**.

In **D R U I D** the wizard must destroy the power of the evil Skull Lord. It's a multi level arcade adventure positively crawling with nasties.

The four skulls that must be destroyed are located on levels five to eight — one skull per level.

The Wiz tromps around the screen blasting nasties. There are no less than twenty varieties of meanie. The wiz has an array of spells to use. Fire, water and lightning are his common or garden weapons, doing in a meanie will take one, two or three globs of these — you've got to work out which glob is best for which sort of nastie.

To replenish his spells, the Wiz must go to various chests scattered around. The contents of the chests will vary, some contain just the globs, others will contain goodies such as keys, Golem, invisibility or Chaos spells. The keys are to open doors, and, since not all chests contain them, it is a good idea to keep a spare one of these handy, as otherwise it could be impossible to go any further.

The Wiz also has an energy level, which is drained by such things as drowning, being headbutted by nasties, or touching various traps on the floor. Energy can be built up again on kabbalah symbols — there's normally one per floor. The Golem comes in very handy. Casting this spell conjures a golem which trundles around the place, either with orders to follow you, or it can be controlled by another player. Whilst a bit thick (it can't cast any spells) it's pretty strong and can take a lot of flak from the local meanies and give the Wiz an easier time.

The confrontation with the skull is bad news, the joint is jumping with meanies. So Gollum goes stomping in and deals with the meanies, and just as the Gollum expires, the Wiz steps up and casts his Chaos spell and it's ta-ra!

Despite mode 0 graphics, the result of all this looked very pretty, and the game play is fast and furious. This is one that should appeal to shoot-em-up and arcade adventurers alike, and the two player bit is a nice touch, although the Golem player gets a pretty dull role as cannon fodder.

LEE PADDON





DARING TO GO AND SAVE THE EARTH.

Virgin's Gang of Five bounce back with a space adventure based on the legendary comic hero, Dan Dare!

*The next game to come from The Gang of Five, Virgin's own mystical programming team, is an adaptation of **Dan Dare**, or to give him his full title, **Dan Dare — Pilot of the Future**.*

The game's scenario begins when Dan is being featured on This Is Your Life (Dan Dare, you thought you were here tonight to save the universe but, ah ha, Dan Dare this is yer life! Honestly, I ask you!). So there he his greeting all his mates from bygone days when, flicker buzzzz flicker, the visiscreen comes to life and the repulsive looking green faced Mekon appears with the odious message telling Earth that unless they surrender to the Treen forces an asteroid will be directed to collide with the planet, Earth, eliminating life as we know it.

Only one man could save them now, that man was Colonel Dan Dare. (Tum, t—tum tum TUM!)

Seizing the opportunity Dan rushes out of the studio taking Professor Peabody and Digby with him, and they are soon flying towards the asteroid in their ever—so—trusty ship, the Anastasia, leaving the anxious Earth far behind. Having landed on the asteroid, Dan searches for a way in but they are surrounded by the evil Treens whose sole ambition in their miserable lives is to blast them into oblivion.

Digby attacks the Treen group while Dan makes a quick getaway with only his laser gun for protection.

The action is viewed side on with Dan, guns ablazing, running around annihilating all the nasty Treens, and the object of the game is to locate the self destruct button and blow the asteroid up before it reaches Earth. Will Dan Dare beat the Mekon?, you can find out when the game is reviewed fully, hopefully next month.

RICHARD EDDY



GOING BACK IN TIME WITH CAMELOT WARRIOR

Another preview from those nice people at Ariolasoft

Dreaming about King Arthur can be bad for your health. Or so the hero from **CAMELOT WARRIOR** *has found out to his cost. This program comes from a guy called Victor Rich who hails from Spain, another person caught in Ariola's world wide trawl for talent after it discovered the supply of American software was drying up.*

It's an arcade adventure with about 80 screens. The idea is to collect objects which will help you wake up (shades of Pyjamarama?). Despite the setting of King Arthur's time, because it's a dream, there are various anachronisms like light bulbs scattered around — intrusions of the present day into the dreamer's mind.

At one point it is necessary to get turned into a frog by the local Witch in order to explore some of the deep pools. When playing the knight, leaps from platform to platform have to be timed very accurately to avoid loads of nasties all over the place — and no laser cannon or machine gun for another twq thousand years!

Whilst lacking originality, the sort of precise timing of jumps involved here will appeal to players who like to learn a game — and then dazzle their friends with their expertise.

LEE PADDON

RUN A CRIMINAL EMPIRE AND STEAL A MILLION

Ariolasoft takes you into the underworld of crime in its latest strategy game.

I'm afraid the morals of the nation's youth are under attack again. No, it's not another tacky strip poker game, or another shoot em up glorying in death and destruction, this time, Ariolasoft is trying to lead our gentle readers into a life of crime with **THEY STOLE A MILLION**.

The game starts off with the player as a small time crook. A bit of form for a little breaking and entering, but nothing to write home about. So what does he do? To be rich and famous, he must work his way up the underworld hierarchy, gradually pulling off bigger and bigger jobs until no vault is safe from the man and his crack team.

You are the man, of course, and there are three stages to the game, recruitment, planning and the BIG raid itself.

In the planning stage, you have to choose the job, then recruit the team, and buy any odds and ends that might come in handy, such as plans of the alarm system. Each hood has a personality profile which gives useful details, such as specialisation and purchase price. Men are trained in such dubious trades as lock picking, safe blowing, or even GBH.

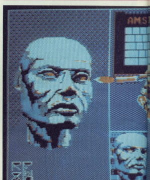
After that, its planning. Any hired hoods will have to have their movements planned. Each hood must be told where to go at any moment during the raid. Obviously you must be careful to allow time for things like safe cracking and lock picking. The editor is quite flexible at this stage allowing you to go back over each hoods 'track' so that the raid goes off like clockwork.

Then on to the raid itself. Here, all the hoods take on their allotted task whilst the player controls the chief hood on the joystick. When the alarm goes off, it's a rush for the get away car.

Obviously the idea is to come out of the raid with a profit. But crime doesn't pay unless you manage to complete the raid. Then, with the money you made, you can afford to hire a bigger team and lay out more resources to go after the even bigger money.

Possibly not the most moral game of the year, but a neat blend of strategy and arcade game with a 'user friendly' menu driven first stage.

LEE PADDON







BEING STUNG INTO ACTION

Vector graphics you won't bee-lieve!

Go in there and kill the Queen Bee, that's the challenge in **H I v e**, the latest release from the Torus team at Firebird.

Tread boldly where no computer game has gone before. From the limitless vistas of the **Galaxy** and **Elite**, Firebird's Torus team takes you down into the depths of a hive of killer bees.

The idea is to penetrate to the very heart of the hive and destroy the Queen Bee, and thus the hive with it. The hive is seen as a tunnel made up of a series of concentric circles. It's a rather convoluted route — obviously mapping is essential. At various times branches show up as the tunnel divides. Hazzards include, on level one, daggers that hang down and must be crouched under, and hazards on the floor which must be leapt over. Speed is essential as the aforementioned killer bees are in hot pursuit.

If the meanies do catch up, then switch to rear view and blast them.

Progress through the **HIve** requires keys to unlock doors. These are found lying around the place. Energy must be kept up by swallowing trees (I kid you not). Other objects include lasers, shields and smart bombs (some hive this) just lying around the place. Further into the maze, the meanies come thick and fast. Flying television sets are just some of the hazards. Most meanies merely drain energy, but some kill outright. This is where the old smart bomb comes in handy. They can be dealt with by laser fire if the right laser has been picked up.

As you move down the hive, all the objects are in vector graphic form. They, and the walls of the hive, move in true perspective as you turn.

Although gameplay is fairly simple, the hive is huge. There are quite a few things to look after at the same time — energy, time, objects, and mapping.

Despite this, the game, at the moment is more of an exercise in clever programming than a gripping game. But, there's still time for Torus to tweak the game play a bit, and I'm sure this is one that will be a basis of inspiration to programmers.

LEE PADDON



AN ART STUDIO FIT FOR YOUR AMSTRAD

Rainbird has nearly finished work on converting its **A r t S t u d I o** program to the Amstrad.

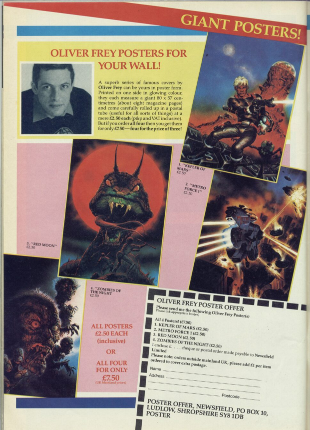
This package received rave reviews on the Commodore and has most of the facilities you'll need to produce pretty pictures on Arnold.

The program can run in modes one or two, and uses a whole range of input devices including the Kempston or AMX Mice. Output is obviously to the screen, and printout to an Epson compatible printer can be one of twenty five styles. All the usual stuff like rubber banding, block fills, spraying, zoom and rotate can be achieved.

The program is controlled via menus which are 'pulled down' from the top of the screen. You get full control of the Amstrad's palette colour selection, so you can select any of the 27 colours. The number you can use at once naturally depends on the screen mode.

The program is only available for the CPC6128. **Art studio** will cost £19.95 on disk. There are also plans for an **Advanced Art Studio** package, due out in November and priced at £29.95.

LEE PADDON



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UPDATE:
The evil Vilgarre's Cathedral building WAS the spaceship Cross needed to save his stranded passengers. Only Karrian could stop their departure — and he could not be killed . . .
THE TERMINAL MAN
TAKE THEM, KARRIAN! KILL THEM ALL! THEN I WILL SEND YOU BACK TO YOUR OBLIVION AGAIN — THE PAIN WILL STOP!
NO — KARRIAN! I CAN OFFER YOU MORE THAN OBLIVION — I CAN GIVE YOU WHAT YOU REALLY WANT...
I CAN KILL YOU!
YOU LIE!!
VILGARRE HAS CHEATED YOU — HE COULD HAVE GRANTED YOUR WISH — BUT HE KEPT YOU ALIVE INSTEAD TO DO HIS WORK —
IF I AM LYING — THEN YOU CAN KILL US ALL — I WILL NOT EVEN TRY TO STOP YOU!
DON'T LISTEN — IT — IT'S NOT TRUE!
I KNOW LIES AS WELL AS I KNOW FEAR — TELL ME THE TRUTH, VILGARRE — THE TRUTH...
AAH!
I-I DON'T KNOW ANYTHING ABOUT WHAT HE SAYS! I COULDN'T KNOW!! I — I AM YOUR FRIEND!
YOU LIE, VILGARRE! ALL THESE YEARS YOU KEPT ME ALIVE LIKE A DOG!!
NO — NO!!



JUST SO I COULD KILL FOR YOU—
NNG!
THIS IS WHAT I DID FOR YOU, VILGARRE— NOW I DO IT TO YOU!
AAARRGH!
YOUR PLEDGE, CROSS? IS IT TRUE... POSSIBLE...
THIS WAY—
IN THERE — I PROMISE YOU WILL NEVER COME OUT, YOU WILL FEEL NOTHING...
IF YOU ARE DECEIVING ME...
I'M NOT! HURRY!
HOW CAN YOU DO IT? WE KNOW THE FREAK CAN'T BE BUMPED OFF—IT REGENERATES!
CELLS CANNOT REGENERATE IF THEY NO LONGER EXIST. ONCE THE ANTI-MATTER IN THIS DRIVE FIELD ENERGISES, THE INDIVIDUAL PARTS OF KARRIAN'S ATOMS WILL BE SPREAD ACROSS A MILLION UNIVERSES!
CROSS MANIPULATED THE CONTROLS OF THE DRIVE AND AS IT GROANED UP TO FULL POWER...
THE PAIN... THE EVIL... IS GONE— GONE...
THANK YOU... AT LAST...
PE-A-C-E
I MUST LEAVE NOW. I WILL MISS YOU— YOU HAVE BEEN GOOD FRIENDS.
WHAT ARE YOU TALKING ABOUT?
THE IGNITION COMMAND CANNOT BE GIVEN FROM INSIDE THE SHIP, LAUNCH CONTROL IS HANDLED FROM OUTSIDE—ONE OF THE CATHEDRAL OUTBUILDINGS. THE GUIDANCE SYSTEM IS VERY GOOD—I'VE PRESET COURSE FOR EARTH...
BUT YOU CAN'T... WHAT ABOUT YOU—?
I CAN... BECAUSE I HAVE TO. THESE PAST WEEKS, YOU AND JIN HAVE TAUGHT ME HOW TO BE HUMAN. IT WAS GOOD AND I AM HAPPY...
BUT NOW I MUST BE A MACHINE AGAIN— I MUST!
GOODBYE!
JIN—JIN! WAKE UP—
OH, WHAT THE HECK...
SOON, CROSS SAT AT THE NEWLY ENERGISED COMMAND CONSOLE OUTSIDE. THE COMPUTER PART OF HIS WEIRD HYBRID METABOLISM PATCHED DIRECTLY TO THE "CATHEDRAL'S" LAUNCH SYSTEM—
DOORS AND VENTS CLOSED— SYSTEMS SECURE AND RUNNING—
—IGNITION!
STORY BY KELVIN GOSNELL©
DRAWN BY OLIVER FREY©


CROSS— WHERE'S CROSS! MANDRELL...!
HE'S DOING WHAT HE WAS PROGRAMMED FOR JIN — IT'S BACK TO EARTH FOR US.
URGED BY THE GIGANTIC POWER OF ITS ENGINES THE ANCIENT SHIP SHOOK HERSELF FREE...
CROSS...
THE SILLY CLUTTER OF BITS AND PIECES THAT HAD BEEN BUILT ON TO HER CRUMBLED TO DUST —
SHE SPLIT THE ATMOSPHERE OF THE PLANET WITH THE NOISE OF A THOUSAND THUNDERSTORMS AND WAS GONE...

AND WHILE THE WICKED CITY OF KEBWOB WAS CONSUMED BY FIRE, CROSS WATCHED, –

–THE LITTLE BIT OF HUMAN LEFT IN HIM SAD...

BUT THE COMPUTER HAD DONE ITS JOB– ITS PASSENGERS WOULD GET HOME.

IT WAS TIME TO DO WHAT COMPUTERS NORMALLY DO WHEN THEY FINISH A JOB–

–CLOSE DOWN.

BUT CROSS WAS NOT ONLY COMPUTER–

THERE WAS THE VIRUS ELEMENT –

–IT WANTED LIFE...

THERE WAS THE HUMAN FRAGMENT – BEDROCK OF EMOTIONS –AND HOPES...

HOPES OF WHAT? A LIFE WITHOUT PURPOSE? NO LOGICAL TASK TO BE CARRIED OUT...

THE COMPUTER WON OUT– DECIDED...

IT RELAXED THE IMAGES THAT IT GENERATED TO FILL IN THE MISSING PARTS OF THE HUMAN'S BODY– IT CEASED MONITORING THE FUNCTIONS AND JUST STOPPED...

FUNNY... THOUGH... IT... FELT... H-A-P-P-Y...

The End


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